



SOCIAL DISTORTION

L.A. PUNKS HAIL ROOTS OF ROCK N' ROLL

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A WILDE TIME

AN IDEAL HUSBAND PLAYS THE CITADEL

Theatre by Araxi Arslanian • Page 19

LYNN STOPKEWICH

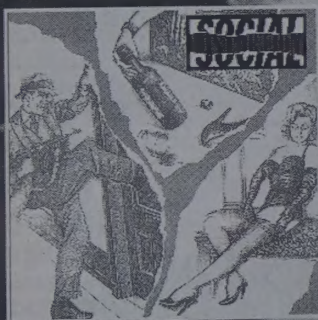
KISSED REVIVES NECROPHILIA THEME

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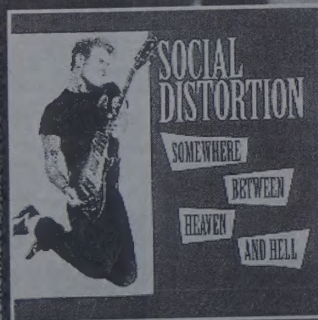
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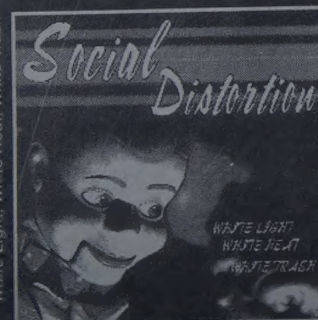
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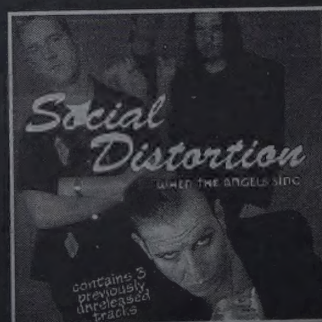
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FINDER

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Lesley Primeau feels that the Alberta government should just butt out of the private life of a lesbian foster mother. She agrees with Pierre Trudeau, that the government should get out of the bedrooms of its citizens.

Page 10 • Sports

Our In the Box regulars bring you their twisted look at the first four games of the Oilers Stanley-Cup playoff run. Better read it quick, or else you just might be seeing Stars...

Page 12 • Cover

Social Distortion has been a fixture on the Los Angeles punk scene since the mid-'80s. But the band doesn't see itself as a musical pioneer; the foursome are just carrying on the proud traditions of rock n' roll.

Page 19 • Theatre

Oscar Wilde parodied the hypocrisy of Victorian England better than anyone in his generation. *An Ideal Husband* might be his best satire. It plays at the Citadel this week.

Page 23 • Film

The maker of *Chasing Amy* is the same guy who gave the world *Clerks* and the widely despised *Mall Rats*. With his new film, Kevin Smith has turned over a new emotional leaf.

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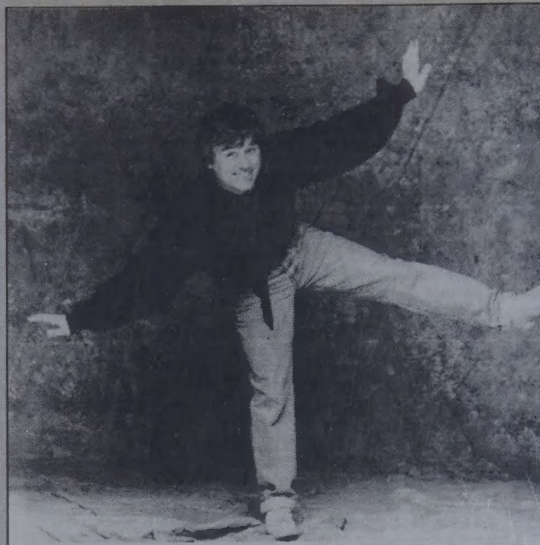


Photo: Derek Shapiro

Jack Grunsky brings his world-beat influenced style of children's music to Spruce Grove this week. For more, see Page 17.



The Russian hostage-flick *Prisoner of the Mountains* will screen at the Avenue this week. For more, see Page 25.

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Opinions are many, but knowledge is scarce

Nothing is more conducive to peace of mind than not having any opinion at all.

—Georg Christoph Lichtenberg, Aphorisms, 1764-99

NO OPINION

BY BRAD WILLIS

Opinion, Socrates said, is untrustworthy. It can deal only with how the world subjectively appears and can grant no knowledge about underlying reality. Unfortunately—as Socrates enjoyed demonstrating by cross-examining supposedly knowledgeable Athenians and making them look like idiots—though everybody has opinions, few have any knowledge. It turns out that those who attain knowledge can't communicate it anyway, since Truth is a mystical insight that can't be put into words.

This suggests the wisest course

would be silent, humble meditation, forming no opinions, suspending all judgement and waiting, like Matthew Arnold's scholar gypsy, "for a spark from Heaven to fall." So I thought I'd try it for a column. This week, other sages will supply the opinions.

For starters, how would you complete the sentence: "Surely the 20th century has presented us with one question above all:..."? According to Canadian philosopher George Grant, in *Philosophy in the Mass Age*, the question is "Are there any limits to history making?" (If you answered, "Who put the bop in the bop-she-bop-she-bop," don't worry—the 21st century is only three years away).

What would you say is "the central fact of the modern era?" In the opinion of Prussia's Iron Chancellor, Otto von Bismarck, "...that Americans speak English" (Was he right, even in 1885? Do Americans

speak English?).

You know how you pray, but what do you think God prays for? In the Talmud's opinion, God asks: "Oh, that my mercy shall prevail over my justice!" (Corroborated, perhaps, by another anecdote in Nathan Ausubel's compendium, *A Treasury of Jewish Folklore*. A poor Jewish tailor is said to have successfully struck this bargain with God: "If You'll forgive me, I'll forgive You.")

God's opinion has not yet been recorded, but the English historian G.C. Coulton opines that "...St. Francis of Assisi imitated the Christ of the Gospels more closely than any other man of whom we have record."

Coulton himself was not in danger of being confused with St. Francis. If there is an unresolved issue between two countries, what should the stronger one do? In Coulton's opinion, "...its best pol-

icy is always to attack rapidly and present the world with a *fait accompli*" (unless it can negotiate a Free Trade Agreement?).

Perhaps this is why, according to Aldous Huxley, five words sum up every biography: "Video meliora proboque, deteriora sequor" ("I see the better way and approve it, but I follow the worse way." 14 words in English—you see why it's the opinion of people in the know that Latin is such a sententious language?).

Perhaps this doesn't apply to poets and writers, or only in a Zen sense, for what is "the highest duty" of the poet and writer? According to Canadian ecologist Don Gayton, it is "...to waste time while others work." He explains: "Awareness is sharpened and the nagging sense of guilt leads one to ever more daring and secret explorations" (many of them in the video store...).

Could it be that Gayton owes this insight to some kind of Lamarckian process incorporating his English ethnic heritage? After all, "The greatest English contribution to civilization," thought Aldous Huxley, was its games: "Much more important than parliamentary government or steam engines or Newton's *Principia*. More important even than English poetry. Poetry can never be a substitute for war and murder. Whereas games can be. A complete and genuine substitute."

Poetry may not do double duty for war and murder, but in Cardinal John Henry Newman's opinion, it *does* have one use: it is "...the refuge for those who have not got the Catholic Church to flee to and repose upon" (Wallace Stevens would probably have agreed!).

Games and poetry both have their uses, but what do you suppose is "the most useful thing in the world?" In the opinion of Will Durant, author of *The Story of Philosophy*, the answer is: "Nothing. Often a good thing to do; always a good thing to say."

The English historian Lord Acton was in no danger of following

continued on page 6.



Gay foster mom has nothing to hide

BY LESLEY PRIMEAU

Let me dig way back in the recesses of my memory bank. Wasn't there a prime minister in this fair nation who said government had no right to be in the bedrooms of this nation? Yet here in the "advantaged" province of Alberta, not only do we want to be in the bedrooms but it would also seem we'd like the videos.

Now, perhaps it's not your bedroom or mine, but certainly some members of the Alberta Legislature and some members of the community at large think they have the right to peer in the bedrooms, the bathrooms, the kitchens—the very homes of gay Albertans. I am beginning to wonder if they've also considered tapping the phones or diverting the mail. After all, a group such as this must want to do serious damage to the fabric of the nation. Why else would so many people be up in arms about the "gay foster mom?"

This foster mom has been denied any further foster children. Why? It appears that she has an alternative lifestyle: she's living with (gulp!) another woman. Goodness knows what's going on behind those doors! Now I realize that for generations only women looked after children; menfolk had to slay those prime cuts or

something. It seems to me that over the course of the last century of two, women-reared children seemed to do all right, so what has happened?

Well now that gay folks have come out of the closet, I (always wondered exactly who put them there) they think they should be treated the same as everyone else. But the former minister for social services, Stockwell Day, felt uncomfortable, going so far as to suggest that only "traditional" families should raise foster kids. After all, they need all the help they can get, yes?

Well, that seems reasonable enough to me—but what is a traditional family? A family like the one quoted in the news of late, whose foster dad sexually abused his foster child for seven years? Yup, that's the "traditional" all right—but after all, she did have a "male" role model. Or wait—there's that famous Lenny Foster family: a mom, a dad, lots of kid'uns, just the right home for a wee lad needing love. Oops, forgot—he died, didn't he?

Should I go on? Would you like me to detail the files I have on these so-called traditional families?

—And now the department wants our foster mom to come up with reasons why she should

be allowed to have more foster kids. I would think there are already over 70 reasons. And exactly why does she have to prove she's fit? Let the naysayers come up with proof she's *unfit*. I'm making the assumption she's not carrying on orgies on the living room carpet. In the past few years there are more and more studies suggesting that a child does very well with gay parents.

Actually, maybe it *is* time for the government to take a long hard look at who's been fostering our kids. Better yet, maybe it's time to see how we as a society are treating our kids. Seems to me we haven't yet addressed the child who goes to school hungry, the child who's been beaten, forgotten, unloved, uncared for. Aren't these the kids our jails are filled with?

A child has basic needs in life and the most important are in evidence at the home of our foster mom. Her kids are neat, clean, fed, schooled, disciplined, loved to death and part of the family—so much it's apparently difficult to tell the foster ones from the biological ones.

Maybe instead of condemning her, we should see if she would be willing to teach the rest of us how to raise children, fostered or not.

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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world, events beyond anyone's control can torpedo even the best laid plans of mice and people with a first initial of "W." So call ahead. Letters/artwork/submissions are always welcome by fax, mail, e-mail, or (horror!) hand delivery. Why do they sterilize the needles for lethal injections?

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First hockey, now curling—what's next?

Vue from the top

Before this year, there were two sure things in the sporting world; that Canada was an automatic to win world championships for the world's two icest sports—curling and hockey.

Canadians have always been proud of the fact that—thanks to a multitude of Canada Cup, World Junior and World Women's Cham-

pionship victories—a gold medal was almost a sure thing in one of the world's most exciting sports.

As well, we were far better than anyone else in the world at one of the world's most boring games—curling, better known as Sleep-Eze on ice. I think curling would be better served if the wizards at TSN and CBC would institute a glowing shot rock (kind of like the FOX-Trak puck), but I suspect many Canadians would accuse me of try-

We can invite Richter and Lindholm to our home and native land so we can actually kick their asses at something. Maybe we can cart them to Labrador for a seal-clubbing championship.

ing to "Americanize" the game.

But, now we have to rebound from last week's emotionally devastating news that Canada did not win the men's World Curling Championship—that Edmonton's own Kevin Martin bowed out in the semi-finals to a Swedish rink skipped by someone named Peter Lindholm. Doesn't Lindholm know that what he was doing was beyond the realm of the possible? That beating Canada in a World Curling Championship just *isn't done*?

So, where do Canadians find sporting solace? Our superiority on the ice has been taken from us. First, a masked bandit from Abington, Penn. stole our unofficial national game from us. Even though Canada badly outplayed the United States in the final game of the '96 World Cup

of Hockey, Mike Richter did his best impression of a brick wall and led the Americans to victory—in, of all places, Montréal, hockey's most sacred capital.

The worst part of losing the world championships in the sports we Canadians hold sacred was the fact the victors' home nations don't venerate hockey and curling like we do. For anyone who lives on the prairies, the two sports are part of the winter ritual. While the ground lays frozen and dormant, those who live off the land pass away the long winter carting their children to hockey tournaments across the frostback or spend an intentionally non-productive weekend at a bonspiel with their pals.

When Brian Leetch hoisted the World Cup trophy over his head, it

nary got a ratings blip on ESPN2. When Lindholm defeated Canada, far more Swedes were concerned with Mats Sundin's decision not to play for the Swedish national hockey team this spring or the national soccer team's dogfight with Scotland and Austria to qualify for the '98 World Cup. Defeating the Canadians at their own games was barely back-of-the-paper news.

So, we Canadians need to find a sport that we can truly call ours to dominate. Then, we can invite Richter and Lindholm to our home and native land so we can actually kick their asses at something. Maybe we can cart them to Labrador for a seal-clubbing championship. Or maybe we can take them to the Parliament for a competition in needless bickering about minor issues. How about a combine race across the fields of Saskatchewan? We need revenge—or else we'll just have to wait until Jacques Villeneuve, the Canadian expatriate living in Monte Carlo, steals Formula One racing from the Europeans.

Your VUE

Vue Weekly welcomes correspondence. Send letters to #307, 10080 Jasper Avenue, Edmonton, AB T5J 1V9; faxes to 426-2889; and E-mail <office@vue.ab.ca>. Please include your full name and address.

CKUA AND CJSR

BOTH FOUR-LETTER WORDS

What is this business between CJSR and CKUA? Why couldn't Craig Elliott pick up the phone and talk to Katherine Hoy—and what makes Katherine Hoy so important that she feels she is above question? This "personal attack" she says Craig Elliott has levelled at her consists of quote from the woman herself. Why is Mrs. Hoy so upset? Did she not utter these words in the first place? If Mrs. Hoy is upset about a misquote, then her complaint is with *Vue*. But if she truly said that "There's no place in the world where you'll hear..." this music then how can she expect Mr. Elliott to understand this statement does not apply to him and his radio station? Honestly! The same goes for her statement about volunteering. If Mrs. Hoy is quoted as saying that no one at CKUA will volunteer their time, how is anyone supposed to know that is not actually what she means?

Personally, up until last week, I had never heard of CJSR. Now that I have heard of it and have tried to listen, I must say I don't much care for what Craig Elliott and his friends call "music," but if what he says is true, at least they haven't ever cost the taxpayers of Alberta any money. As for Katherine Hoy and CKUA, well, I am fed up. I never much paid them any mind before, but all I hear about is how important they are and how the world will end if CKUA doesn't get back on the air this instant. Frankly, I don't believe it and I'm tired of hearing about it. If the money isn't there for them to make a go of it, that's just too bad, isn't it? There is no room in this province for sacred cows anymore.

My personal opinion is that both of these people are egomaniacs who should grow up a little bit. Mr. Elliott should probably get a thicker skin and Ms. Hoy could learn how to say what she means if she

wishes to avoid such horrendous "personal attacks" in the future.

Stan Drysdale,
Edmonton

LIGHTFOOT HEAVY-HANDED

In your Apr. 17 issue, a letter by promoter Rob Lightfoot accused Edmonton music fans of apathy and contempt because of their poor attendance to the Sweaters, Likehell and Smak gig on Apr. 10. As a member of the entertainment media in town, I can vouch for the fact that Edmonton's music fans are hardly apathetic and certainly not contemptuous. I would like to offer Mr. Lightfoot a few other possible explanations for the poor attendance:

1) Bad timing. The gig was on Thursday, Apr. 10, right when good university students are about to hit the books for final exams. Since university students make up a good percentage of the alternative music crowd, this may have brought down the sales somewhat.

2) Bad bands. This may have hurt a little bit as well. I have heard only mediocre things about the Sweaters and have heard nothing at all about Likehell. Smak is a great band and have a following—perhaps they should have been the headliners. Which brings me to point number three...

3) Bad promotion. And this is the big one, I suspect. The fact is, if a gig undersells, it is the fault of the promoters, not of apathetic fans.

Music lovers are just dying to catch a great gig, but the gig has to be brought to their doorstep or they'll never even know about it. Lightfoot knows this perfectly well and is merely blaming his own promotional shortcomings on innocent fans, many of whom would gladly have shown up if Lightfoot had told them about it in the first place.

One more thing: "The lack of attendance is an insult to everyone who works in the music industry..." I think not. If one gig flops, it's not the end of the world. It doesn't even indicate a trend. And the only thing it insults is the pride of the publicity agent who couldn't sell a few tickets for \$5 a head.

Scott Sharplin
Entertainment Editor,
U of A Gateway



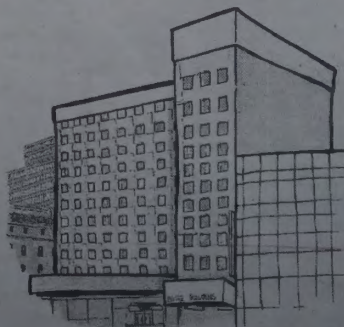
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Columnist comes out of the closet, er, barn

HUMOR

BY JARON SUMMERS

VUE: Why have you decided to finally tell the truth about your personal life?

JARON: Because of the heroic stand Ellen DeGeneres has taken. It took courage for her to admit she's a lesbian.

VUE: So you're coming out of the closet, too?

JARON: I don't like to use that word.

VUE: What word would you prefer?

JARON: Barn.

VUE: You're coming out of the barn?

JARON: That's correct. I've been living a double life. It began when I was a young man. I went out behind the barn and happened to look through a crack in the boards. That's when I saw Honey.

VUE: Who was Honey?

JARON: Honey was a four-year-old sheep. She never lied to me. She never nagged. She was always there for me, totally non-judgmental. Our first fling turned into love and I was lost.

VUE: You're talking about bestiality, aren't you?

JARON: That's a cruel term that the straights and gays use. You know words can make things good or bad. I might say I was in love with my dog and that would shock you. But if I referred to it as "puppy love" you'd have a totally different attitude.

VUE: What you're doing is deplorable, against the teachings of the Bible!

JARON: The Bible is old fashioned. Its laws pertain to a different culture than we have today. The reason people were forbidden to sleep with the same sex or truly love animals was that it was important for the human race to multiply. Today, there are too many people.

VUE: You seem to equate your animal antics with homosexuality.

JARON: That's a cheap shot. I would never get involved with anything but a ewe. Now, if someone wants to have a same-sex animal as a lover, that's his or her business. Live and let live.

VUE: How does your family feel about your coming out of the barn?

JARON: At first it was difficult for Mother. But I'm confident she'll support me.

VUE: How do you know?

JARON: She's replaced the bed in the guest room with hay.

VUE: What about your wife?

JARON: When she reads this, she'll find out for the first time what she has long suspected.

VUE: She had suspicions?

JARON: On our honeymoon, I asked her to dress up as Little Bo Peep.

VUE: Anything else?

JARON: She's often wondered why I insisted she wear sheepskin pajamas to bed. I want to remain with my wife. I love her.

VUE: Some of your friends claim you tried to pull the wool over her eyes.

JARON: Correction. Former friends. And they were very cruel.

VUE: Would you go into therapy?

JARON: Certainly. I think it could help all three of us.

VUE: You'd involve your mother in therapy?

JARON: No. The sheep.

VUE: We're curious, what can you do with a sheep that you couldn't in a normal relationship?

JARON: There you go again, imposing your values on what others do. For me, having a sheep as a lover is normal. You're more judgmental than Jerry Falwell.

VUE: Surely, you don't think he would approve of what you're doing?

JARON: I'm not going to name names. I feel comfortable with my own sexuality. But let me tell you this: there are a lot of Falwell's followers who are afraid to come out of the barn.

VUE: You can't be serious.

JARON: Think about it. There's millions of lonely sheep and lonely people in this country.



Definitely not our idea of the singles circuit...

VUE: We are becoming more disgusted by the moment.

JARON: Why? What consenting adults do behind closed barnyard doors is their business. We are not harming anyone.

VUE: You're suggesting four-year-old Honey was a consenting adult?

JARON: In human years, she was at least 30 years old.

VUE: You're a menace to the community. What would happen if some of your kind ended up teaching in the schools?

JARON: Some of us are teachers. Some of us actually are in high administrative offices.

VUE: You will corrupt our children.

JARON: Another fallacy. If anything, we teach kids to respect animals. We would never impose our views on kids. We are no more a threat to kids than straight or gay teachers.

VUE: You should be arrested.

JARON: Many animal lovers are. And you know how society punishes us? We are considered low risk inmates and placed on work farms. Then we get to look after sheep. Isn't that ironic?

Editor's Note: We started to ask some pointed questions, when Jaron excused himself from the interview because he claimed he had a previous engagement. Several of our reporters saw him leave our office and then climb into a livestock truck.

Willis

continued from page 4

Durant's counsel. He had a magisterial pronouncement about almost everything: The "first of human concerns?" Religion. The "two greatest living writers (in 1980)?" Mommsen and Trietschke (wait for the miniseries before you disagree). The "ablest of historic men?" Napoleon. The "fairest region in Europe?" Naples. The "strongest of Italian humanists?" Lorenzo Valea (not to be confused with Chef Boy-ar-dee). The "greatest religious writer who ever lived?" Thomas a Kempis, author of *The Imitation of Christ*. "England at its best?" Edmund Burke at his best. "Undoubtedly the worst man who has influenced the course of Christian history?" Russia's Czar Peter the Great. And that's all from just one essay!

Apart from "greatest events," it's interesting to see what, in the

opinion of experts, are the qualities that make for excellence. According to Peter Megargee Brown, author of *The Art of Questioning: Thirty Maxims of Cross-Examination*, there are 10 qualities of excellence in a courtroom advocate:

1. a thorough understanding of human nature;
2. clear, logical thinking and presentation;
3. communicating in direct, simple and coherent thoughts;
4. judgement or sense of proportion in evaluating or reacting to everything that occurs at trial;
5. self-discipline;
6. conveying an impression of authority;
7. a dignified and courteous manner;
8. a personality allowing the advocate to exert influence on everyone with whom he comes in contact;
9. compulsively thorough presentation; and
10. absence of trickery or sub-

terfuge.

(Yes, you read #10 right. Please clip this column and send it to the producers of *Liar, Liar!*)

Such lists can be found for every profession or avocation. However, in Voltaire's opinion, "The recipe for boredom is—completeness," which provides a convenient note on which to end.

Almost. We seem to be left with a conundrum. In acquiring knowledge of the opinions here displayed, has the reader acquired knowledge—or only more opinions? I am not going to express my view—this week. But if being aware of more opinions does nothing more than make us less ignorant, then the exercise has been worthwhile according to no less an authority than Socrates himself. In Plato's dialogue, *The Timaeus*, Socrates says the "greatest of diseases" is ignorance.

But of course, that's only one person's opinion.

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Increased airbase security heightens UFO hoopla

CONSPIRACY THEORIES

BY JASON MARGOLIS

There's always strange things going on that don't get reported. However, for the past month, it seems unusual events have been receiving a bit of media attention.

The Hale-Bopp comet. The UFO cult suicides. The disappearance of an A-10 attack jet in Colorado. NORAD going on alert. Numerous UFO sightings over Arizona.

Didn't hear about the last one? Well, it hasn't exactly been publicized, but over the past month there have been countless sightings of similar bright objects darting through the skies above the Grand Canyon state.

It began with a report from a former police officer in Paulden, Ari. who spotted a cluster of red lights moving across the sky during the early evening of Mar. 13. Over the next two days, witnesses encountered similar lights above Prescott, Chino Valley, Tempe, Glendale, Phoenix, Kingman and Tucson. The reports were uniform in their description of a large V-shaped or triangular object, lit with a reddish-orange hue and often led by a blinking white light.

The lights were quickly determined to not result from any of the usual suspects—conventional aircraft, satellites, or weather balloons.

The object traveled without any discernible sound, which baffled the many witnesses who strained to listen for something. It travelled the distance between Paulden and Prescott—over 30 miles—in less than two minutes.

As well, the lights were not typical of any known aircraft navigation lights currently in use.

Many reports were received about the sightings at the Prescott Airport and the nearby Luke Air Force Base, although Luke AFB is now keeping quiet about details. Many witnesses claim that on Mar. 13, USAF F-15c fighter jets appeared to intercept the lights over downtown Phoenix, coming within a mile of them and photographing them with gun cameras. Of course, the Air Force will not discuss this matter, either.

Reports continued to trickle in throughout March and April, culmi-

nating in another major deluge on Apr. 16. On that particular evening, something happened at the U.S. Air Force Space Command headquarters in Cheyenne Mountain, Colo.

Cheyenne Mountain is also the home of the North American Aerospace Defense Command (NORAD), the military organization equipped to protect both the United States and Canada against air and missile attack. This installation hasn't been on alert for a long time—probably not since Matthew Broderick hacked his way in with his home PC in the movie *War Games*, or at least not since the end of the Cold War.

According to a CNN report on the evening of Apr. 16, "Concrete barriers have been placed in the road leading to the installation—identification is being checked for all people approaching the base and public tours have been cancelled." As well, blockades were set up at the main entrance, a quarter of a mile from the facility.

Now, the approaching anniver-

saries of both the Branch Davidian tragedy and Oklahoma bombing might have made the Air Force nervous about threats of internal terror-

ism. And a possible renegade A-10 attack plane on the loose would also make them uneasy.

However, the rampant sightings

of unidentified flying objects over nearby Arizona might just have had something to do with it. It's a case of "Coincidence? You decide."

Galileo searches for life on Europa

BY JASON MARGOLIS

LOS ANGELES—The *Galileo* spacecraft made its closest pass-by of Jupiter's moon Europa on Feb. 20, seeking to capture detailed views of the icy slabs scientists believe might hide an ocean of microscopic life.

The unmanned craft passed within 360 miles of the frozen moon and began transmitting pictures to Earth on Feb. 22. The first images were to be posted on the Project Galileo Website the week of April 7. The spacecraft can capture features a few hundred yards across.

Researchers believe Europa

may have two ingredients essential for life: water and a source of internal heat. Europa, slightly smaller than the Earth's moon, is believed to have an ocean that could be 60 miles deep beneath a fractured crust of icy slabs.

The 2.5-ton *Galileo* spacecraft, launched in 1989 from a space shuttle, arrived at Jupiter in December 1995 and began a two-year tour of the giant planet and its 16 known moons.

"Everything is working just right," William J. O'Neil, the *Galileo* project manager at NASA's Jet Propulsion Laboratory in Pasadena told the *Associated Press*, adding that a glitch-prone onboard

tape recorder is operating properly.

During a Dec. 19 encounter with Europa, the tape recorder, which stores data from *Galileo*'s scientific instruments, blacked out for about 35 hours before it was to begin recording. Aggressive work from the ground brought it back a little more than an hour before it was needed.

During this pass-by of Jupiter, *Galileo* will also record information on two smaller moons: Amalthea, which is about 100 miles across, and Thebe, which is about 25 miles across, compared to Europa's 2,000-mile diameter.

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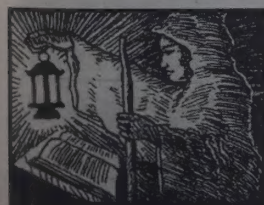
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Black-and-white patterns make for pretty prints

FASHION

BY RYAN GREENWOOD

Now that the mod influence has disintegrated from fashion, why are we still seeing black and white all over?

It involves taking an old friend (read: black tank top) and giving it a makeover. It has to do with wardrobe building. It has to do with the bright colors used as accents this season. And it has to do with dressing to show a sense of minimalist style.

For example, you probably won't look very stylish dressed head-to-toe in lime green. In fact, you might look like a leading model from the Chernobyl Collection.

But pairing black and white together is hardly news. What is news is the way we are seeing it this time around.

For example: a black solid halter top with a pair of stretch black-and-white striped pants, rather than a solid white jacket over a pair of black pants. Two solids together is too unimaginative.

The success of these monotoes is in the print. Currently, black and white looks great when you wear a print with a solid. The tone-on-tone effect is attractive to the eye.

Take heed—busy prints are less distracting with a solid near the face.

Layering black-and-white also creates a strong impression. Take a white, see-through lace tanktop and put another sheer, black tank underneath. Then slip into the super-skinny, floor-scraping stretch skirt with a zig-zagging black-and-white pattern.

Through layering you minimize the fear of sheer material, plus you pump up the style quotient.

Stark and crisp lines are the strong style points for black and white. They fit together. The look is either polished-and-professional or hip-and-forward, depending on your mood and need.



Makeup: Shane Bodie. Model: Roisin. Fashion: Le Chateau, Edmonton Centre.

Ignoring all style advice, simply look at how often Mother Nature has used these color combinations. It must stand for something: zebras, Holstein cows, magpies...

OK, maybe even Mother Nature gets carried away sometimes.

"Scholar" hides Buddhism on rigs

BOOKS

BY STEVEN SANDOR

ReVUE

Washington, D.C.-based, Ontario-born author Tim Ward spent six years in the cultural soup-kitchen that is India. His odyssey in Asia's most diverse land has produced three novels, including the brand-new *Arousing the Goddess*. But, if it wasn't for an apprenticeship on the oil rigs of northern Alberta, Ward's life would have taken a very different turn.

Like most students, Ward realized he needed a make-money-quick job if he wanted to finance his travel plans and studies. So Ward picked up, left Ontario and moved to Alberta. Even though he "didn't know how to twist a nut and bolt," the young Ward managed to find employment on the rigs. Intimidated by his burly, haggard co-workers, he tried to keep his fascination with Buddhism and Eastern rites a secret. If he wanted to meditate, he shut himself up in a work trailer and locked the door behind him. He was a secret society of one, preparing for a trip that would lead through the Himalayas and eventually take him to India.

"I haven't been to Edmonton in 12 years, but I'm already noticing that it's break-up time and I feel that I'll be working soon," said Ward, lounging with a soda and lime in the bar of the Crown Plaza. "I was going through the typical young man's spiritual search, so I spent many nights going for long walks and looking at the Northern Lights. But, actually, life on the oil rigs was a great preparation for living in a Tibetan monastery. It

was a strictly male society with strict rules of discipline....they all knew I was kind of weird, but I worked well. On the rigs, everyone had a nickname, so they called me 'Scholar.'"

Scholar's latest novel, *Arousing the Goddess*, is the tale of Tim and Sabina, two foreign nationals who travel through India studying ancient ruins depicting sacred sexual rites. The visit stirs passion in the pair—and they soon find themselves on a journey of sexual self-discovery. This is not a love-is-for-ever tale that sells a false promise that tender emotions can last forever—it studies how a 3,000-yr.-old-culture can arouse desire in two Westerners, strangers in a strange land.

Ward admits that *Arousing the Goddess* is a semi-autobiographical tale—similar in scope to his previous two works, *What the Buddha Never Taught* and *The Great Dragon's Fleas*. Originally, Tim and Sabina's story was supposed to be a chapter in the second novel of the *Nirvana Trilogy*, but Ward realized he had too much material to condense—so he decided to make the tale of desire its own self-standing novel.

"My first novel took only two to three months to write. I thought, 'oh, this is easy.' My second book ended up taking six years," admitted Ward. "This one ended up taking about one year to write. But this was my most difficult book to write. I had to be emotionally honest with my readers and also myself."

Ward discovered that India is "a cultural Grand Canyon," as invading forces of Christianity, Sikhism and Islam have invaded

the cities and villages where Hinduism and Buddhism once reigned. In his six years in India, the reluctant Canadian found that every village possessed different gods, goddesses and rites, the product of a religious tornado that invaded the country from its northern borders. When asked if colonization is contributing to India's cultural decline, Ward quickly pointed out that over the last three millennia, "change has been indigenously to India."

"After making it your home you wonder what has contributed to our attitudes, that our 200-year-old culture can dare call their 3,000-year-old culture 'underdeveloped.'"

Ward's new novel is unique in that it is about Indian culture, yet is penned by a native Westerner. Sure, John Irving's *A Son of the Circus* was set in Bombay, but it was more or less a very intricate murder tale, using Hindi culture as a backdrop. Ward's novel makes Indian rites the focus of the plot.

Even though Ward has made a name for himself as a novelist who writes about India, he's looking to focus his energies elsewhere. His next novel will be set in, of all places, the rigs of Alberta. It will be about a rig worker who is sought out by Buddhist monks. These monks discover that the oiler is a full-blown reincarnated lama.

Buddhism on the tundra? It looks as if the Scholar is going to return to the oilpatch with a truly Asian perspective.

Tim Ward
Arousing the Goddess
Somerville House; 242
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Health and Lifestyles

Ginseng's blood bath may help impotence

HEALTH

BY ARTEMIS STEFANO

For the last three decades, consumption of ginseng products in western countries has greatly increased—but you can't always be sure of what you're getting.

A study was recently undertaken in Sweden when a young athlete using an American ginseng product ("Up Your Gas") tested positive for ephedrine. Careful analysis of 50 commercial products sold in several western countries including the United States provided some startling results.

The active ingredients known as ginsenosides, being glycosylated steroids, were present in amounts varying from 1.9 per cent to nine per cent (weight/weight) in 44 of the 50 samples. Six of the 50 samples had none at all.

The samples were purchased from pharmacies and reputable health food stores. Each preparation was analyzed blind and in triplicate (in an unbiased manner).

A new method was developed using chromatography and mass spectrometry that could accurately measure two key components of ginsenosides—components that, up to now, were very difficult to detect.

The sample of Up Your Gas contained no trace of ginsenosides. It did, however, contain a large amount of ephedrine—not listed in the ingredients. It would

It would seem there are commercial ginseng preparations that do not contain true ginsenosides and, in some cases, contain more than you might expect.

seem there are commercial ginseng preparations that do not contain true ginsenosides and, in some cases, contain more than you might expect.

At Hamilton, Ont.'s McMaster University, a team working under chemist Dr. Russell Bell and neuropharmacologist Dr. David Kwan has found some other steroid-like compounds in ginseng that seem to be powerful vasodilators (a chemical that causes dilation of the blood vessels). Whatever the active ingredients are, its laboratory effects lend credence to ginseng's mythical ability to counter male impotence: better blood supply to the pelvic region may prove to be an antidote to erectile dysfunction in men.

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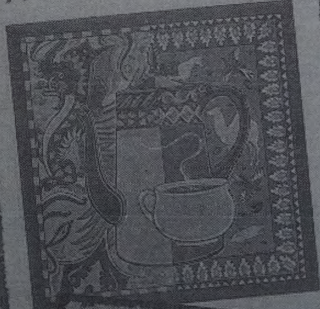
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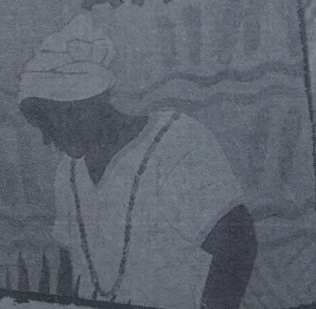
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OILERS WEEK



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Dallas 5, Oil 3

Friday (away)
Oil 4, Dallas 0

Sunday (home)
Oil 4, Dallas 3, OT

Tuesday (home)
Dallas 4, Oil 3

Best-of-seven series
tied 2-2

This week, Vue press-box fixtures John Turner and Steven Sandor plan for FOX TV's arrival. Sunday afternoon's Dallas/Edmonton match, game six of the series, will be televised on the major American network. Will the glowing puck come to the Coliseum? Will the Oilers robot be cooler than the Stars robot? Will any of the highlights make the Choice Cuts segment? Turner, the traditionalist, is incensed by FOX. Sandor has come out of the closet, he's a FOX fan. Does anyone know a good deprogrammer? We'll need one for our glowing-puck loving traitor.

Topic: Steve eats his words

Steve: Yes, last week in this very column I picked the Stars to sweep the Oilers. I gave up. But coach Ron Low made this very statement in the media interview room after Edmonton's miraculous game three comeback:

"This team is full of character. We're full of characters, anyways." That's true. And, for the first time ever in my journalistic career, I am

going to swallow humble pie in print. To the Edmonton Oilers and all their fans: I APOLOGIZE. This has turned out to be the best first-round series of them all. The Oilers played their hearts out in Dallas. They came up short in the first game, but dominated game two. What else can be said about game three? I've covered a lot of sporting events in my career, but I have never seen anything quite so shocking. Down 3-0 with four minutes left, Doug Weight, Andrei Kovalenko and Mike Grier score in a 1:56 span, only eight seconds short of the three-goal team record the Oilers set in the '84 playoffs against Winnipeg. Then, Kelly Buchberger's goal in overtime wrapped up the miracle. The only thing I can think of that rivalled the atmosphere in the Coliseum was being in the SkyDome during the Blue Jays' World Series run. Incredible. Simply spine-tingling.

"To their credit, the fans didn't quit on us. In the end, we didn't quit on them."

That's another quote from Low. And that's the truth. That was the night of reckoning for the Oilers, when the boys became men.

John: Wow! Give me a minute here to regroup. Steve is admitting he's wrong? (pause) Now let me continue. I did believe that the Oilers would win a couple of games simply because they are far too talented not to. I just didn't think they would be able to turn it on the way they have. Yes, I too picked them to lose this series but they have turned me into a believer. The series will now go at least six games, possibly seven, and I believe the Oilers will pull

continued next page.

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Others will pull
continued from previous page

off an upset. They played well in both games in Dallas and could have won both of them. The played average in game three but pulled off the greatest miracle comeback I've ever witnessed. Game four could have been theirs as well if not for a couple of bad breaks (or calls by the ref). They're young, fast, talented and they've gotten a taste of what it's like to win in the playoffs. That could make them dangerous. I look forward to seeing game six here in Edmonton Sunday.

Topic: Dallas' superiority complex

Steve: The most amazing thing about the Oilers game-three miracle was how nonchalantly the Stars played in the last five minutes of regulation. Stars coach Ken Hitchcock admitted his team was too cocky for its own good—that the players stopped skating.

"The bottom line is we didn't play 60 minutes. We played great for 55 minutes but that's not good enough to win... If you don't finish the game the way you started, bad things happen."

After Kovalenko's goal made it 3-2 Stars, Low decided *not* to call time out. He felt the Stars were back on their heels and taking 30 seconds would ruin the Oilers momentum. Boy, was he right. But why didn't Hitchcock call a time out to stop the bleeding? We'll never know, but I think he was just too cocky. He was the only guy in the building who hadn't noticed the massive momentum shift. He was the only guy who didn't notice that the crowd was back in the game (that is, with the exception of the 4,000 or so who were trying to scramble back into the Coliseum from the parking lot). Hitchcock laid into Andy Moog for not making the big saves late in the game and hinted that multiple Selke-trophy winner Guy Carbonneau let the Stars down by not winning some major face-offs late in the game. Carbonneau's lost face-off—he was beaten like a rented mule by Todd Marchant—led to the Oilers' tying goal. Then, Hitchcock continued to deny the truth. He said the Stars should have had a 6-0 lead, they were outplaying the Oilers so badly. Low said he felt the score could have been 4-3 for the Oilers, as he felt his team was working hard but wasn't getting the breaks.

In game four, with his team nursing a 4-3 lead, Hitchcock called a time out. See, you can teach an old dog new tricks. He should remember that the Stars have nothing to be cocky about. Sure, they got 100 points in the regular season. But what has the Minnesota/Dallas franchise won in its 30-year history? Squat.

John: Listening to Hitchcock during the press conference after game three, I couldn't help but feel that he was still taking the Edmonton Oilers lightly—even after the amazing come-from-behind victory. But hearing Carbonneau, later in the evening just made me furious. He was grinning in a cocky manner and bragging about how the Oilers couldn't even touch the puck for 55 minutes. If that's true Mr. Carbonneau then your team really sucks. Because if the Oilers couldn't even touch the puck for

55 minutes then I would have expected Dallas to have been up by the 16 minute mark of the third period. I'll repeat what I said to a Dallas fan late last season. Dallas may have won this game but they'll NEVER win a Stanley Cup.

Topic: Injury report

Steve: Low said it would take a "minor miracle" to get either Kevin Lowe or Bryan Marchment back into this series. The doctors suspect Lowe may have a cracked bone in his foot. Marchment, of course, is still recovering from the severe concussion he received when he fell headfirst and helmetless into the open penalty box in Reunion Arena during game two.

Topic: Game four

Steve: The Oilers and Stars both worked their butts off in this one—unfortunately, ref Paul Devorski missed a few vital calls. Here we go, broken record again. "The refs stink in the NHL. What else is new?" Oiler Luke Richardson gets shoved to the ice by Star Darien Hatcher. Yet, it's Richardson who goes to the box for roughing. I guess falling to the ice is considered roughing in Devorski's book. I hate refs who call penalties for the sake of calling penalties. What, was Devorski auditioning for a Right Guard commercial or what? Just to show I'm not being a homer, I thought he made a pathetic call when he fingered Star Todd Harvey for a slash, when the replays showed he wedged his stick against his Oiler quarry—it surely wasn't a two-hander. The most glaring error was allowing a Dave Reid goal which gave the Stars a 2-1 lead after Hatcher ran Curtis Joseph. After playing superbly in game three, Dan McGillis had a stinker for the Oilers. He left his man, Brent Gilchrist, so he could help partner Boris Mironov chase Stars sniper Mike Modano on the off-wing. Modano dropped the puck off to Gilchrist and suckered the defence corps. McGillis was in noman's land, chasing Modano; meanwhile, Gilchrist ripped a 25-footer past Joseph to give the Stars a 3-2 lead. It was the turning point.

John: This was the most entertaining game of the series thus far for the entire 60 minutes, but the type of officiating we saw shouldn't happen in the playoffs. I have some advice for Mr. Devorski that should help him do his job. When you're refing a game, get your head out of your ass. It's easier to see what's going on. And for the players: If you see a stick coming towards your head, or a gloved fist being swung in your direction, get your face out of the way or you may very well be called for roughing. If you're keeping track of the score this one ended Oilers 3, Dallas 2 and Devorski 2 (he did make the right call on Dallas's fourth goal. Replays showed a shot by Jamie Langenbrunner barely crossed the goal line. Play continued on a minute after Joseph swept the puck out of the crease, but Devorski chose to call upstairs to double-check on the goal). As far as McGillis goes, yeah, he did make a couple of mistakes tonight, but he's young. I assure you he won't make the same ones in the next game.

Topic: Making peace with the derrick

Steve: I know that, on more than one occasion, I've criticized the

Oilers pre-game show, which has the team skate under a sparking derrick while a bevy of fireworks go off in the rafters. I've decided to make peace with it. I've accepted the derrick and I even think the new strobe light that's been added to it for the playoff pre-games is pretty cool. As well, I've noticed that the fireworks that go off right by our heads in the press box no longer go KRAK-A-BOOM (gratuitous *Batman* reference). They have been replaced by the quiet sparklers. For that, all the shellshocked writers in the press box thank the Oilers profusely.

John: Sunday night was my first playoff game—ever—and the noise in the Coliseum was deafening. When they unveiled the new set of banners I thought I was going to cry. I still have vivid memories of the first Stanley Cup the Oilers won (I was still in high school then) and that night brought back all of those emotions. I can just imagine how it must have felt for the kids playing the game. Hats off to the Oilers organization for an entertaining and memorable pre-game show.

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
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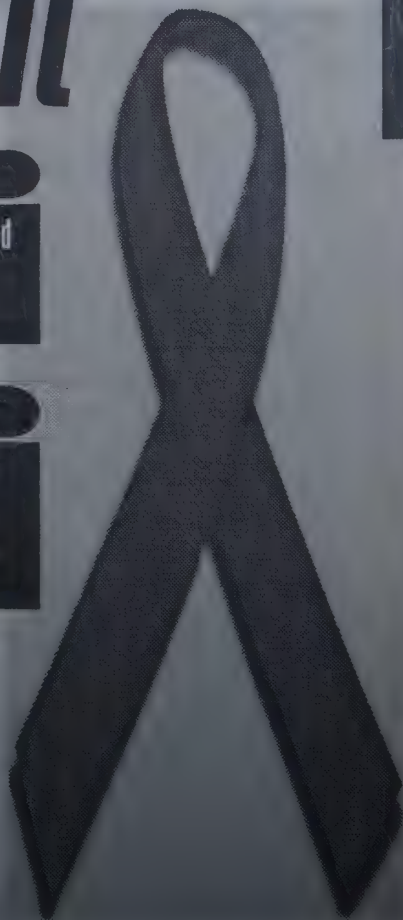
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PUNK
BY TITIVIN
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PreVUE

Before there was punk, there was rock 'n' roll. Before Johnny Rotten was a rebel, Johnny Cash—the Man in Black—knew all about shoving the middle finger in the face of musical authority.

It's that spirit that has made Social Distortion the most enduring, if not the most popular, band of the '90s California punk rock revival. The band's four members (singer/guitarist/lead songwriter Mike Ness, guitarist Dennis Danell, bassist John Maurer and drummer Chuck Biscuits) know that punk is not a musical counterrevolution, it's just another chapter in the proud history of rock 'n' roll.

"Musical rebellion goes back to the likes of blues musicians like Robert Johnson. Those blues guys were basically singing about whiskey, booze and heroin," says Danell from his California home, just days before the band embarks on a tour of Canada and Alaska which will see Social Distortion visit the Polish Hall this Sunday. "That was enough to influence the rock 'n' roll of the late '50s. White America didn't want their kids to be listening to Chuck Berry, so they got Pat Boone to try and recreate it. It was just crap. Good rock music has always been about rebellion. Punk didn't create it—we just kept it going."

He's also looking forward to the band's first-ever full-blown tour of the land North of the 49th.

"It's going to be intense. We've been doing so well in Canada and we've received a lot of radio airplay there."

Born in the dregs of the California punk scene in the early '80s and influenced by the likes of the Clash (who wasn't at that time?), the Ramones, X and the Germs, Social Distortion quickly became an aberration on the California music scene. Instead of being a punk band that bitched about how society fucked over the Youth of America, Social Distortion gave Ness a soapbox from which to sing about his own personal demons. The '83 indie single "Mommy's Little Monster" (and subse-

quent album of the same name) proved that Social Distortion realized the greatest form of rebellion was recognizing one's own shortfalls. Ness and Henry Rollins were the spokesmen of self-loathing—except that, a decade later, Ness hasn't alienated himself from his audience by accepting bit parts in lousy movies or allowing himself to be featured in Gap ads.

In 1988, the band released *Mainliner*, which led to a contract with Sony Music. In 1990 came the band's breakthrough self-titled album, which was as much an homage to the country rebels of the late '40s and early '50s as it was a California punk record. Along with the gritty rocker "Ball and Chain" came a shockingly good cover of the Johnny Cash standard "Ring of Fire." Two years later came *Somewhere Between Heaven and Hell*, where the L.A. punks further explored the history of rock 'n' roll. The band's style? Greased hair, white T-shirts and leather jackets. Big-ass chrome cars were cool. It was as refreshing a punk album as was ever made—because it did not try to deny rock 'n' roll as a major influence. And the band's cover of the country classic "Makin' Believe," was simply unbelievable. Tracks like "Cold Feelings," "Bad Luck" and "When She Begins" showed the world Ness understood what it took to write hurtin' and cheatin' songs just like the Man in Black or Hank Williams. Here was an album that finally linked punk to the blues and the early days of country music.

The band toured for almost two years and was devoid of new material. Finally, late last year, came the release of *White Light, White Heat, White Trash*. Produced by studio wunderkind Michael Beinhorn (Pearl Jam, Soundgarden, the Red Hot Chili Peppers), the album does not continue in the same rock/country/blues tradition as the band's previous two records; instead, it harkens back to the Ness's original influences—this is an unadulterated punk album that the Germs would have been proud to influence. The record also marks the drumming debut for Biscuits, who replaces Christopher Reece behind the kit.

Biscuits needed a job after he left the employ of ex-Misfit and monster-rocker

Glenn Danzig. He had always been friends with the boys in Social Distortion, so he fit in immediately.

"It's like having a new motor in our car—or a new automobile, for that matter," says Danell. He adds that Biscuits has allowed the other three members to be rejuvenated. After all, the band has been together for a decade-and-a-half, so the new blood was needed.

Ness wrote 40 songs for the new album. The process of whittling down the material to 11 tracks plus a cover of the Rolling Stones' standard "Under My Thumb" took about 10 months.

"We took our time in the studio. When we got inside the studio, we proceeded in little steps," says Danell. "See, I don't see it as taking that long to record a new record. Maybe if we took a long time off, I would see myself being involved in other musical projects, maybe engineering or producing other bands."

The band's interpretations of country and rock classics are the ultimate example of how bands should approach cover tunes. Social Distortion takes ditties and alters them to fit in the band's rock/punk style. The horns from Johnny Cash's "Ring of Fire" were replaced with a wash of guitars. The tempo of "Under My Thumb" was doubled. "Makin' Believe" was turned into a punk-anthem, a far cry from the country-crooner original.

"We usually just take songs we really enjoy," says Danell. "We just try to do them to our own interpretations of them. We do them as a punk act would. Sure, there are some Johnny Thunders songs out there I'd like to do. But a lot of the punk stuff is in the same style that we'd like to do them, anyway."

So, really, what is the point? Better to take stuff from the realms outside the world of punk rock and give them new life.

Despite grandfathering the Cali-punk scene, the Orange County bandwagon has passed Social Distortion by. Maybe it's because Ness is too honest to be a pop star; maybe it's because of the band's acceptance of the fact that punk will never again be as vital as it was in its glory days—that no one

will ever top the Clash or Johnny Thunders. And, certainly, the collective ages of the band members don't make them candidates for teen magazines like the twentysomethings in Green Day or the Offspring. Still, Danell doesn't hold any grudges against the slew of Orange County bands, from Rancid to Pennywise, who have created the once-unthinkable genre of Top 40 punk.

"I think opening the doors for young bands is good," says Danell. "I think it's great as long as the bands have the credibility to go along with the punk attitude. I know that a lot of bands opened the doors for us, like the Ramones. Now, I'm happy to know that young bands can do it off of us."

One thing Danell promises: that Social Distortion will never compromise its standards. Making hits isn't important; making important music is what matters.

"Making good music is all that matters to us. We've always said that we don't measure success by how many songs we have on the radio, how many hit singles we put out or how many records we sell."

"We measure success by making records we are proud of. We've always been in a sufficiently centralized situation—which is that we play for ourselves, first. Don't get me wrong, if we get a hit single off our record, we won't turn it down. But we're able to attract fans by staying true to ourselves—and we feel fairly fortunate to be able to do that."

**Social Distortion w/
Chixdiggit! and King
Lettuce**

Apr. 27

The Polish Hall

SOCIAL DISTORTION DISCOGRAPHY

Mainliner (a collection of the band's early singles)
Mommy's Little Monster (1983)
Prison Bound (1988)
Social Distortion (1990)
Somewhere Between Heaven and Hell (1992)
White Light, White Heat, White Trash (1996)

Music Notes

BROUGHT TO YOU BY GARY MCGOWAN

Arrgh Billy...we'll do our best to resist the Captain Highliner joke as we remind you that the Rock-in' Highliners will be launching their new video for the song "Valentine" with a special invitation-only schmooze at the Billiard Club Thursday evening. The song comes from the band's new CD *Chicks, Suits & Cadillacs*. Joel Stewart's *Naked Pictures* crew put together the stylin' video and the 'Highliners hope it will follow other Stewart productions (for *Captain Tractor* and *Jr. Gone Wild*) onto MuchMusic. Those of you lacking an invite to the Billiard Club can join the band and see the video later that evening at Blues On Whyte. The Rockin' Highliners will play the club in the Commercial Hotel until Saturday.

Judy-Anne Wilson has come home. The triple-threat performer (jazz vocalist, dancer, actress) was a tireless presence on the Edmonton scene of a decade-and-a-half ago. She was a key performer in the K-Days 75th Anniversary show, she helped to open West Edmonton Mall Phases I & II (thereby guaranteeing herself a place in shopping mall history) and appeared at the Citadel. She's wandered from the coast to Calgary to Red Deer before returning home earlier this year. Her public coming-out party happens Thursday night at Hello Deli. She'll be joined by pianist Bill Emes, drummer Tilo Paiz and bass player John Nordstrom in an evening of jazz, film and musical theatre standards. The homecoming show gets underway at 7:30 p.m.

If you think you've seen Celtic bands play exotic instruments, wait until you see the dan bau (a one-string zither played in harmonic overtones) or the ko ni (a stick fiddle with a resonating disc held in the player's mouth). These are just a couple of instruments from the arsenal of the Khac Chi Ensemble. These specialists in the haunting music of Vietnam will bring their show to the Library Theatre (in the Main Branch Library of Sir Winston Churchill Square Downtown) on Friday

night. The Ensemble is now based in Vancouver, but leader Khac Chi is the former assistant director of the Traditional Music Department at the Hanoi Conservatory so you know this is the genuine article. Doors open at 7:30 p.m.

Two of Edmonton's finest rock bands play a bill at the Rev on Friday night. Molly's Reach and Welcome haven't been heard much in the last while. The 'Reach have been busy writing new material for a forthcoming disc and Welcome has been on the coast recording its upcoming disc.

Four acts across two nights equals one weekend at the City Media Club. Friday you can hear Edmonton's *Painting Daisies* along with the *Invisible Jug Band* and Ben Spencer. Saturday night, it's the Harbord Trio.

Saxophonist Mike Allen brings his Vancouver-based quartet to the Yardbird Suite on Friday night. Allen has an extensive resumé that includes studying and gigging with the likes of Sonny Greenwich, Oliver Jones and Dave Liebman. He's currently being mentored by jazz great Joe Henderson and has just released a new CD. The Yardbird's doors open at 8:00 p.m.

The Edmonton Big Band Society will host two nights worth of concerts at the Yardbird Suite Saturday-Sunday featuring selections by Duke Ellington, Chuck Mangione and Maynard Ferguson. The Society provides an opportunity for "adult" musicians in the city to perform big-band style jazz under the direction of Maurice Fontaine. Lots of fun for friends, family and the curious and...well at least it keeps them off the streets!

The four members of Edmonton rock band Q.E.D. are getting set to party on Saturday night. They have just complete their eight-song, debut CD and will bring it forth into the harsh, unrelenting glare of the world on Saturday night at People's Pub in the Renford Inn On Whyte. The disc was produced by Barron Pascheit at West Sound Productions in the city.

Opening Q.E.D.'s coming-out party will be the Mark Berglund Band.

Q.E.D. is not alone in the CD release party department on Saturday night. We'll go out on a limb and describe Edmonton's Hyperpsyche as "bent pop." If you've enjoyed it live, you can now enjoy it on disc. The band releases its new CD at release party at the Rev on Saturday night.

Once Matthew Sweet wraps things up on campus you'll still have time to cruise down Whyte Avenue and check the score in the Battle Of The Beer bands at Rebar. The "Battle" pits Vancouver's crazed Scottish rockers The Real Mackenzies against Edmonton putative punkers L.A.M.S. Both groups have well-deserved reputations for being able to down vast quantities of adult beverages so expect this to be a high scoring game with lots of bumping in the corners. Or is that burping?

Those of you seeking a more adult musical experience on Sunday after noon should consider the *Jazz and Reflections* series that's running at Ritchie United Church (9624-74 Avenue). This week you can enjoy the smooth jazz vocals of Edmonton's Sue Moss and her Quartet. The show is nicely nestled between the end of Sunday brunch and the start of Sunday dinner with a run time of 3:30-5 p.m.

Tuesday night in Rebar, live music will not be performed, yet it will be in the air everywhere. Noted local artist Spyder Yardley Jones is staging a retrospective of his "gig poster" work that spans 15 years of Edmonton's independent music scene. His outlandish, stylized characterizations are a familiar sight on posters to any who stroll through Old Strathcona. Over the years, they've served to draw audiences to a host of gigs, often by using monsters, aliens and unbelievably fabulous babes to capture the true vibe of the artist in question. This will be the first time his work has been collected in one spot. The event is called *Band Brains* and it will be a truly overwhelming visual feast.

Desmond headlines breast cancer benefit

JAZZ
BY VUE STAFF

Jazz crooner Trudy Desmond has won accolades from music critics across North America. In fact, her work has earned praise from journalists from places as far off as London, England and Jerusalem.

Desmond is the star attraction in this year's instalment of *Jazz-A-Matazz*. The annual event in support of breast cancer research will feature nine different vocalists, food (provided by the King and I Restaurant) and champagne. Seven of Alberta's top jazz musicians will comprise the orchestra for the evening. All proceeds from the evening will be forwarded to the Canada Cancer Society.

Desmond's jazz-singing career began at the age of 14 when she entered one of those "Sing With the Stars" karaoke recording booths in a Coney Island amusement park. Her love of jazz got her in a serious load of trouble with her parents, after they discovered their sweet little daughter used to escape out of her college dorm to do stints with local jazz acts.

Desmond's influences—Fred Astaire, Tony Bennett, k.d. lang and Bonnie Raitt—ring true on Desmond's latest release, 1995's *Make Me Rainbows*.

"Every song has a life unto itself, so I find myself looking at each one as if it were a separate acting piece," she says.

Jazz-A-Matazz
May 1
The Sidetrack Café

the Rev



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From the prairies to stardom, Nickelback chases a dream.

Photo: Adrienne Schell

Nickelback treated like rock stars in the Wild Rose

ROCK
BY STEVEN
SANDOR

PreVUE

The origin of Nickelback's Seattle-influenced rock sound doesn't come from the major ports of the west coast—instead, the band's formative years were spent doing cover songs in the hotel bars of small-town Alberta.

Brothers Chad and Mike Kroeger hail from Hanna, Alta., a place where the grain-price index rates a slightly higher mention than the latest copy of *Billboard* magazine. Chad, a guitar player/singer and Mike, a bassist, decided to form a band. For the drumming duties, the brothers decided to keep it in the family and enlisted cousin Brandon Kroeger. The trio follow a precedent set by their grandparents, who used to jam together in a band called the Tory Bluenotes.

The band toured the small-town circuit extensively, but soon grew tired of playing other people's music. Mike and Brandon left

for Vancouver. Chad, a bit of a bad apple (he spent 24 hours in jail for joyriding, once), decided he needed a change and asked his stepfather for a \$4,000 loan. Knowing that he possessed the talent to pen a few good songs, Chad took the money, joined his brother and cousin in Vancouver, enlisted guitar-player Ryan Peake, and recorded the *Hersher* EP.

"I just knew that I had to give this a shot. If we didn't succeed, that's fine," says Chad from his B.C. home.

Reaction to the EP was surprising. Vancouver's CFOX Radio added the band's music to its playlist. This encouraged the band to sign with Toronto's Shoreline Records and release a full-length debut, *Curb*. The album is now on the playlists of 50 radio stations across the country. And the band has big plans for the Music West Festival.

"We just got a call from Atlantic Records and they say that they're very interested in our album," says Chad. "They'll have reps out to see us play in Vancouver for Music West. No, that

doesn't make us nervous. We've played for reps from Warner Music in Toronto before."

Even though the band is close to wrapping its collective fingers around the brass ring, Chad won't let the success go this head. Even though the band plays to more than enthusiastic crowds every time Nickelback returns to Alberta, he knows that there is still lots of hard work to do. He hopes the band can fit a tour of the Maritimes into its busy schedule, as Eastern radio has been very supportive of *Curb*. Still, the Alberta homecomings are very special to him.

"When we come back to Calgary, the crowds are wild. We see all our old friends and they treat us like rock stars. They think that we eat caviar and fly around in jets all day long. Because we're based in B.C. and come from Alberta, we've already been able to conquer two provinces."

Nickelback
w/Rake
People's Pub
Apr. 24

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Experimental jazz has new Edmonton home

MOMENTUM

BY WENDY BOULDING

PreVUE

Finally, a much-needed venue for experimental music exists in Edmonton.

"John Cage has a definition of experimental music," explained Ian Birse, organizer of *Momentum*—a monthly series taking place at the Yardbird Suite.

"He says 'it's music that you don't know what it'll sound like before you do it.' There's a real exploration that goes on."

Momentum brings together musicians wanting to slip away from the mainstream.

Taking place the first Thursday of every month, three chosen groups mix music with other disciplines. Past performances have included music incorporated with dance, film and the spoken word.

"We want to create a venue for people who want to do things that are often off the beaten track. In Edmonton, we do have the festivals that give people the chance to perform, but we need something on a regular basis."

In the past few years, experimental music gigs have been sparse. Mixed-media performances have been even more rare.

The project began last February. Birse says *Momentum* has generated an approving response from musicians and audiences. The next series will happen May 1 and will include a trio from Calgary and Brave Heart from Edmonton. There will be another one in June and performances during the Jazz City Festival. The series will then resume again in September.

Says Birse, "This is an opportunity for people to be surprised by something. It's not the kind of performance that is predictable at all. The groups come onstage without having rehearsed and they just improvise. You come out not knowing what to expect and leave scratching your head. That doesn't happen very often."

Anyone who is interested in getting involved with *Momentum* can call Birse at 433-5906.

Momentum
Yardbird Suite
May 1

The Griffins don't play to party

CELTIC
BY ROY
FISHER

PreVUE

The Griffin Consort's next concert takes place inside a church. Its three main instruments are the cello, harp and flute. No, these musicians aren't snobs—they just know exactly what they want to be.

"The Griffin Consort was started from a perceived need in Edmonton to fill an upswing in the popularity of Celtic music," says Griffin flautist Bill Damur. "The Griffin Consort aren't the same kind of so-called Celtic ensembles as Captain Tractor or the Pogues or Loreena McKennitt. We fall somewhere inbetween that."

"We're not a whiny, introspective New Age group, but on the other hand we're not a 'What Can You Do With a Drunken Sailor' party band."

What Damur and the other Griffins—cellist Christine Hanson and vocalist/harpist (not harpist) Gordon Ritchie—are is educated. Damur has his Master's degree in music from the U of A. Ritchie has an established career as a solo harpist in Winnipeg and Hanson is one of the very few people in the world researching Celtic cello. Even their guest fiddler for the Apr. 25 concert, Amelia Kaminsky, studied classical violin at university before defecting to the folk community.

"I'll be getting my doctorate this year if I get my butt in gear,"

says Damur. "I haven't yet defected to the folk side; I like to keep my fingers in all kinds of pies—the alternative thing, for example I'll be appearing at Jazz City."

"I've always had a passion for this kind of music. It's *fascinating*. And musically it's misunderstood I think—the very fact that there are people reinterpreting all the traditional tunes. It's like the way people have misunderstood Pachelbel. You hear Pachelbel's *Canon* with wolves, or with the sounds of the seashore... People really haven't understood the whole nature of Johann Pachelbel, or the high baroque, or what the *Canon* was all about. They just kind of make it ambient."

"So now we're getting Celtic music that's just sort of pseudo-ambient wash or the impression that it's just for party bands. They don't understand the true nature of what it means to be traditional."

Forget the Real McKenzies—these are the real McCoys. But the Consort isn't really a collection of high-brows (Damur himself is a fan of SNFU). Rather, it's a collection of people with highly eclectic but overlapping interests. With all their different projects and influences, Consort members often find those influences creeping in.

Their dedication even extends to their instruments. Ritchie's current instrument is a brand-new, custom-made genuine Celtic harp, less than a month old. In contrast,

Damur's flute is nearly 200 years old—it has a breathy, medieval quality that modern flutes rarely achieve.

While the Griffin mandate is mostly exploration and concerts, it does plan to do the occasional album. It contributed to a Christmas CD last year and is gathering material for its first Griffin solo project.

Future plans for Griffin are currently somewhat vague—Ritchie has to finish his season with Pro Coro Canada, Hanson is working on some theatre projects and Damur has commitments for the Fringe and at Alberta College. They're all so busy in fact that it's sometimes difficult to coordinate their schedules.

When they do tour, it won't be very far and it won't be in clubs or bars. The Griffin Consort sees itself as much closer to a concert setting. But don't worry—they go for authenticity, not self-indulgence.

Says Damur, "There's elements of that kind of New Age mysticism in here—a couple of tunes, 'Harper's Vision' and 'Dialogue With a Brook.' We play a sort of magic glade kind of Celtic music, but we're not introspective whiners. We've heard enough of that. We're definitely not that kind of ensemble."

Rock on, Bill.

The Griffin Consort
Westwood Unitarian
Church, 11135-65 Ave.
Apr. 25



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A Spiritual blend of fusion

POP/ROCK
BY ROY
FISHER

PreVUE

The Spirit Merchants haven't been around Canada much lately. The band has spent a lot of their touring energy in the United States—but there's a very good reason.

The members—Steve Dawson (lead vocals, guitar), Jesse Zubot (electric fiddle, mandolin), Blue Rooney (bass) and Will Ivitsky (drums)—are dedicated to live music.

"We managed to play over 100 dates and will hopefully do more this year," says Dawson. "For a band in our situation, that's pretty hard to do if you stay in Canada. In the States there's a lot of college bands and ski towns—last week we were in Moscow, Idaho, which sounds like a tiny town but there's 50,000 college people looking for something to do. There's a good live scene, a lot of bars where the emphasis is on live music."

"This summer the Merchants plan on recording two albums—one in the studio and one live, with both new and classic material. It's been three years since the last Merchants album and the band is currently demoing and exploring new material."

Dawson and Zubot, in fact, are currently working on their own acoustic instrumental album.

"We've got a lot of stuff written in that vein, but it doesn't really suit the band," says Dawson. "We're basically acting on something that's been around for a while."

The music of the Spirit Merchants runs the gamut from cajun and roots to ragtime. They still have a fairly recognizable "rock" sound, as Dawson points out, but they draw their influences from all across the musical map.

"We like to mix things up," he says. "We don't sound like a lot of contemporary rock bands. In the States, where we've been touring solidly, there's a real awakening to a lot of roots-kind of music—bluegrass and cajun, for example. There's a lot of live bands like ourselves making their living playing a lot of dates and making a lot of fans."

The traditional influences don't just come from

Dawson and Zubot. Rooney hooked up with the Merchants after playing in several blues bands. Ivitsky came over from Scotland and was involved with a band called Shooglenifty, playing funk/updated traditional music—"Kind of like what Ashley MacIsaac's doing. They're a really crazy band," says Dawson.

The official Merchants bio describes them as having a kind of "spiritual commitment" to their music. Dawson says that's no exaggeration.

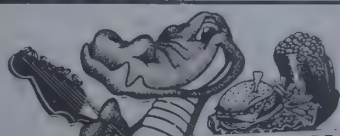
"Absolutely," he says. "Music is the kind of thing you do if you're pursuing a lifelong commitment. It's a very intense commitment, everything from agreeing to be in a band to travelling hundreds of miles to your next gig. The whole thing is making it to the point where you've got something to say musically—and a lot of it is making it an intense commitment to yourself."

This dedication might explain Dawson's mild disgruntlement with the state of the west coast's live music scene. It's not dead—far from it—but it does seem to need a strong pick-me-up.

"One thing we really like to get across is the emphasis on live music," he says. "It's a really important thing, but it seems to be on low popularity right now—especially in Vancouver, where for the last few years a lot of bars don't seem to be making efforts to putting quality music on all the time. It's getting so that people don't know whether there's going to be anything good playing, so they'll opt to go to a disco or dance club. Right now in the States there's a lot more live music and a lot more people wanting to see live bands, cool music and good songs."

"I would really like to see that turn around in Canada—and it will eventually. But right now in Vancouver, people don't believe in live music like they used to. You can't play in a city more than once every few months, because there's only so many bars. We really like coming out to the prairies, though—there's a very different vibe. People really like coming out to hear live music."

The Spirit Merchants
Sidetrack Café
Apr. 24-25



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TIL 11:00 PM DAILY

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Next Gig: Friday, April 25th with Molly's Reach at T

he Rev (10030-102 Street)

Who's Garage Sale Would You Like To Attend: A guy no one has heard of named Mick Devlin. He's an old English producer who we met in Kelowna. He actually lives in Missoula, Mont. but after we met we wound up recording a song with him. He had all these amazing stories and told us he collected all kinds of junk, so I'd definitely like to go to his sale.

If You Were An Animal, Which One Would You Be: A turtle. I like them and they can hide from things until the trouble passes, which is something I'm good at doing.

First Concert Attended: Corey Hart's "Boy In The Box" tour at the Coliseum in 1985. I was 11 and I went with my Mom.

Home: Literally, it's the attic of my Mom's place. I live up there and it's really comfortable. Metaphorically speaking it's anywhere I'm happy.

Age: 24

Hobbies: I like to write. I also like to



Mark Remple

mountain bike and watch girls.

Last Book Read: No One Here Gets Out Alive—Jerry Hopkins

Last Accomplishment: Recording Welcome's upcoming album with Joel Van Dyke in Vancouver.

Quote: If you can't make a choice...don't make a choice.

Favorite Drink: Beer...and lots of it!

Sign: Pisces

Great Musical Moment: The show Welcome opened for The Headstones at the Convention Centre last fall.

Gary McGowan hosts **Post Modern** Sundays at 8 pm, and 6 pm on **Power 92**

Sweet wears his heart on his musical sleeve

POP ROCK
BY KEVIN ALLEN

PreVUE

Although the music industry breeds attitude, Matthew Sweet has managed to maintain a heart-on-his-sleeve demeanor.

Ask him a question and his voice noticeably changes, tipping you off as to whether the topic enthralls him or bores him. While his songs are quests for the perfect pop tune, full of layered sounds and multiple-meaning lyrics, his opinions and emotions are straightforward.

He's over an hour late for the phone interview because his tour bus broke down. However, he's used to problems like this and it's the broader aspect of touring which gets him down rather than the momentary troubles.

"If you got me at the end of seven weeks I'd gripe but I'm fairly energetic because this is the beginning of our tour," says Sweet.

For the Nebraska-born musician, this marks the start of a year's worth of road dates in support of his new album. *Blue Sky on Mars* (taken from the ride Arnold Schwartzeneiger takes on Mars in *Total Recall*) has just been released. When he first caught the notice of the public at large, his love for Japanese animation was well-documented. Two of his videos featured clips from Japanese cartoons.

Through the years he's focused on many things—his car, furniture from the '60s and '70s and musical instruments. Now, it's Mars, which he first became enthralled with when the *Voyager* landed on Mars in 1977. He wrote the Jet Propulsion Laboratory that year and in return was sent a panoramic photo of Mars.

"I was thinking about a space theme for the album and I just got it in my head I wanted shots of Mars on the album," says Sweet. "It was a chance for me to have a hobby reliving my Mars phase. The Jet Propulsion Laboratory was near the studio and I spent days going through the archives looking for photos."

Sweet doesn't plan his ideas.

"I shy away from having too much of a concept beforehand because it never works out that way," says Sweet.

"It's very unconscious when I write songs. I learn interesting and strange things when I talk about my songs. It's interesting how things happen without me thinking about them."

"It's somewhat of a blind process. That's the fun of doing music, it's not an exact science. I never think about bending the music to be dark or happy."

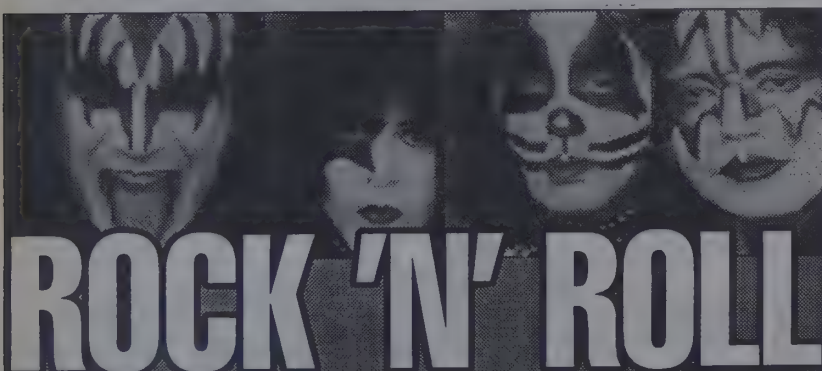
Before *Girlfriend* gave Sweet his first commercial break, he released two albums for CBS. When neither were successful his contract was terminated, yet he still had a third album ready to go.

Factor into this a divorce and a personal life less than perfect. But now he's happy in a second marriage and has put out four albums for BMG. Although some albums do better than others, it's enough to keep him touring for year-long stretches and still allow him to do what he loves.

Regardless of how he's feeling, Sweet wears a smile so vibrant that, used in an advertising campaign, it could make his toothpaste a bestseller.

"Sometimes I'm hiding behind the smile," says Sweet. "When you spend such a long time touring and you're on the road for a year, being onstage is infinitely more interesting than anything else I do."

Matthew Sweet
w/**Bloody Chiclets**
Dinwoodie Lounge
March 26



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Electronic music wizards experiment with sound

EXPERIMENTAL
BY KEN ILCISIN

PreVUE

BEAMS is at it again. The Boreal Electroacoustic Music Society is once again plunging Edmonton into the realm of experimental sound.

Local talents Jay Lind, Ian Knopke and Shawn Pinchbeck will be performing at City Hall this upcoming Monday. Joining them is Winnipeg audio-installation artist Ken Gregory. He will also be conducting seminars for BEAMS April 24-27.

To challenge himself, Gregory wears several hats. He sound edits. He recently finished sound editing the latest Guy Maddin film (*Tales From Gimli Hospital*). Everything was cut in a digital environment. He's also done several installation projects that manipulate sound through "intelligent" programs. For "Under The Influence Of Ether," he placed five light sensors in a room. As people moved around a room, the sensors fed the visitor's movements to a computer program. This caused sonic events—creating an ever-changing soundtrack for the room.

On Monday he will be doing an interactive piece called "The Twelve Stations of the Cross." His interest in the medium came from a connection with the guitar and an eventual addiction to electronic-song creation.

"I got frustrated with the way drum machines and MIDI's set you up with a situation where you were making A-to-Z compositions," says Gregory. "Also, since I was a performer I wanted to be actively involved with the creation process."

"This work is sound manipulation of audio work in real time by the performer. I use the Mattel Power Glove as an interface. The computer tracks the three-dimensional

location of the glove and outputs a combination of preprogrammed sounds."

Pinchbeck also has a little something special planned for the 29th. Edmonton accordion player Raylene Campbell will play while Pinchbeck affects sounds through his electronic equipment, providing both backing and alteration. A project he describes as, "...free-form accordion meets free-form electronic... thing."

After the city hall performance, he'll present for one more evening of sound in May. Then, it's off to England to work on a new CD. The name of the project isn't picked yet (one of the things he has to develop while he's over there), but his co-workers are

Rose McDowell, formerly of pop group Strawberry Switchblade (who toured with Pet Shop Boys and Bronski Beat), is now in Current 93 and Death in June, two bands that are closely tied to the electronic/ambient industrial movement. She's also worked with Coil and Psychic TV

The other third of the band is McDowell's husband and former Edmontonian Robert Lee. The two work together in the group Sorrow. Pinchbeck knew Lee from childhood and became acquainted with the husband-and-wife duo through trips the couple made to Edmonton and from his own visits to England

The twosome is interested in creating ambient music with an electronic bent. Since Pinchbeck marches to the electronic beat, he'll be going over to help. The album will be put out by the World Serpent label. Co-label mates include Coil, Current 93 and Chris & Cosy.

Ken Gregory and others
Edmonton City Hall
Apr. 29

Grunsky dabbles in many interests

CHILDREN'S MUSIC
BY KEN ILCISIN

PreVUE

Rather than seek out a life as a children's performer—one with six albums, a Juno award, several videos and a television show in the works—Jack Grunsky's career began by writing songs for adults.

Born in Austria, Grunsky was raised in Toronto. After high school, he returned to Europe and started developing music as a career. In 1966 he formed Jack's Angel. The acoustic-folk group released four albums. Grunsky then went on to record six solo albums.

After 10 years overseas he returned to Toronto with his family. The opportunity to teach music to children came about. Along with having two young daughters, he began to find his role in the recording world.

"When it comes to what I used to do, I look at it that I'm still doing what I used to do...writing songs and performing," says Grunsky. "There was no conscious decision to change the way I produce my material. It only means my focus for the audience has shifted in the past 15 years. I'm still playing for adults but now it's for adults, and kids as a family unit."

Evident on the latest record, *Jumpin' Jack*, is Grunsky's focus of opening kids up to the numerous styles of music in the world. Based in folk, he mixes numerous global styles in each song. Within the last decade, world beat (or what ever hip term we currently use for global and ethnic tunage) has swept the world. Grunsky feels it's only natural this fascination is now passed on to children.

"It's a natural expansion for a taste of

music all round," says Grunsky. "My taste for world music slowly developed over the years. I find children appreciate and enjoy it. Anything which sounds a little different can be enjoyed as much as the familiar. It's a global trend towards appreciating international music."

His next inclusion might be ragtime/cool jazz. He's written a couple of tunes from the genre and Grunsky would love to get kids to open up to yet another form of music.


Also on his plate is the possibility of a syndicated television program, tentatively titled *Jack In The Music Box*. The show is a natural progression from the multiple music videos he has done for Global Kids' TV. Although Grunsky expects it to come through he's not exactly holding his breath.

"The powers that be are still pitching and negotiating and such," says Grunsky. "From comrades in the industry like Sharon, Lois and Bram, Fred Penner and Eric Nagler, I've learned it historically takes a long time to develop. So much of it depends on what television networks are looking for at the time. I've learned to be patient."

Much like kids weren't always a part of Grunsky's life, they're not the *only* thing in his life. Grunsky took some training in visual arts. He's done all his albums' covers but one. Also, his work adorned the front of Manteca and Prologue records. Grunsky is also preparing to show another full exhibit of his work.

"Although I haven't pursued painting as a career, I don't do it as a hobby," says Grunsky. "Exploiting the art and exhibiting in a gallery is an adult endeavor." ●

Jack Grunsky
Horizon Stage
Apr. 27



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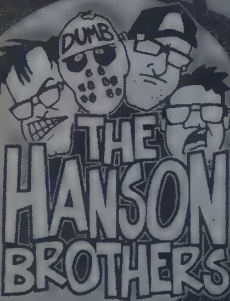
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INSIDE: "Handling Cucumbers My Way" by A. Scabbie

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Change of Heart breathes life into rock

CHANGE OF HEART
Steelteeth
(Virgin)

Change Of Heart combines musical ability, a sort of multipurpose rage at things in general and a broad, British-type sense of humor to produce a tasty new album. With *Steelteeth*, Change of Heart announces its arrival into the class of heavyweights.

Steelteeth is sweeter than honey, smoother than butter and, basically, ends up being one of those albums that reinforces your faith in rock and roll: just when you think the last good song has been written, a disc like this one magically materializes and is part of what I hope will become a great new trend among rock bands to become more melodic—y'know, writingsongs. The idea is so completely old fashioned, I know, but it works. Accept it—accept it before it destroys you!

What you get, O Jaded Consumer, is an album that's very easy to listen to, overflowing with amazingly catchy tunes that manage to sacrifice none of the abundant energy for memorable riffs, of which *Steelteeth* has more than its fair share. Every song has a shot at making Change of Heart a household name.

From the opening chords of "Little Kingdoms," the album moves from strength to strength, blasting out of your speakers and demanding attention from all but the geriatric and clothed. Vocal harmonies, guitar parts and bass lines swarm like an angry gang of thugs, pummeling you into submission with more hooks than a prosthetic superstore. And the drums—not to leave out the drums!

Amid this glut of awesome new tunes, the first single, "It Should Be," is representative of most of the material, though a couple of tunes ("Orange" in particular) adeptly slow the pace of the album to a trippy, hypnotic crawl, if only briefly. Then, it's back to chopping heads like there's no tomorrow.

Include numbers like the riveting "Crazy Bastard Device," the incendiary "Grifters' Plow" and the explosive "Say It" (just to name a few—I could easily list every song on the disc) and you've got an album that, from beginning to end, kicks more ass than you've got, even if your name is—please pardon me, I'm only making a point as clear as I can—Rita MacNeil.

In other words, it's effing brilliant, mate! I'm tellin' ya, if you're into clever, melodic, fiercely rocking music, buy it with confidence; you'll be happier than Michelle Pfeiffer's underpants.

T.C. Shaw

BUCKSHOT LEFONQUE
Music Evolution
(Sony Music)

With its second album, Buckshot Lefonque makes multi-disc players obsolete. The band's other seven players, all hand-picked by frontman Branford Marsalis, are diverse.

As a modern jazz pop ensemble, the group prides itself in being able to flip from jungle to acid jazz to more traditional jazz style to being a James Brown tribute band.

All this is done seamlessly. Although the songs don't always sit perfectly side by side, each one stands well on its own. To smooth the transition, there are some fairly amusing verbal breaks in between some tracks.

One specific highlight is "My Way (Doin' It)." Highly influenced by Amsterdam's Urban Dance Squad, purveyors of hip-hop fusion, the song pushes

es the style a little further and adds a spoken-word bridge by Laurence Fishburne doing his best monster-truck-announcer voice.

Kae Lelakin

GENE
Drawn to the Deep End
(PolyGram)

When Gene made its splash on the British music scene and made all the fickle critics at NME and *Melody Maker* drool with appreciation, the band was a one-trick pony. It's success was solely based on how well it could cop the Smiths. After all, lead singer Martin Rossiter's voice was a dead ringer for Morrissey's, so why not?

From album cover design to song structure, Gene made hay by recreating Smiths-like tunes the critics hadn't heard the likes of in a decade. After all, even though the world is filled with hate-Morrissey turncoats, there isn't a music snob on this planet who isn't looking forward to a perfect remake of "Panic."

With it's second major-label effort, Gene doesn't stray too far from the beaten path. The sound textures are more lush, more acoustic and less electric-guitar driven. The second album is a bit more complex and the first track, "New Amusements," attempts to capitalize on England's continuing fascination with '70s glam rock. But Gene are still copping a formula. Morrissey already capitalized on the glam-rock schtick with the work he's done with Mick Ronson.

The last half of the album sees the band try to slow down the tempos and quiet the music down. It just gets plain boring.

I know that it's terrible to write about a band without being able to mention its major influence ad nauseum. But, Gene are a band designed for Smiths fans to enjoy. And we hate it when clone bands become successful...

Steven Sander

MOBY
Animal Rights
(WEA)

Moby is a pioneer, dubbed "King of Techno" by *Billboard* magazine. His last album, 1995's *Everything Is Wrong*, scored him the hit "Everytime You Touch Me." But he seems to have forgotten where his talents lie.

There are some keyboard tracks here, mostly instrumental slow mood music, but most of the album is guitar driven. Moby performed in punk bands before he got into techno and many of the tracks show it. Perhaps he's going back to his roots—it doesn't work very well, though.

Incessant repetitive background guitar and a penchant for yelling makes Moby sound like a Nine Inch Nails wannabe. But NIN does this stuff better. Moby tries to make the guitar do keyboard things and it's hit and miss.

"Say It's All Mine" is one of the few tracks on the album that is actually a song. Moby has a nice voice when

This week's
newest discs

New Sounds

he actually sings. Aside from the yelling sections, the song is rather sad and sometimes beautiful.

The lyrics on this album aren't particularly interesting, however. "Heavy Flow" contains the lines: "The way you touch me, baby, know it makes me whole/When you're fuckin' me it powers up my soul." Rather cheap, I think.

"That's When I Reach for My Revolver," originally recorded in the '80s by Mission of Burma and the album's major single, contains traces of what's good in some of the other songs on this album (Interestingly enough, Moby recently altered the chorus of the song to "That's when I realize it's over" to gain MTV's approval. Funny coming from a guy whose album liner notes consist of rants against the Christian Right).

But then we're back to songs like "Face It," which sounds like a Metallica/Black Sabbath hybrid, but tamer.

There are some moments of real feeling on this album, but you have to sift through a lot of junk to find them.

Kelly Torrance

CHRIS WHITLEY
Terra Incognita
(Work/Sony Music)

Solo artist Chris Whitley shows a deft ability to write and sing original songs rich with mystifying imagery, open to numerous types of interpretation. They're like blues lyrics written while Whitley was on acid. The enigmatic lyrics enhance simple yet spacious tunes such as "Automatic," where Whitley declares "Come to town I got pistol on my mind/One more bullet proof sister all I find."

Daniel Lanois makes something of a cameo appearance during "Weightless," playing a guitar solo in a song that features ensemble guitar solos. Rambling, dissonant guitar lines are also a feature of "Clear Blue Sky," where, like much of the rest of *Terra Incognita*, constantly contrasting textures of these rogue sounds infuse the music with a particularly unsettling sense of friction.

Friction is good. Layers of snarling guitars dominate "On Cue," a savage piece of laid-back groove that, as Richard Cromelin said of the early Alice Cooper, "doesn't snarl and shout at you, but smiles that far-off insane smile that is a hundred times more frightening and real than a scream." Maybe it's the matador suit he's wearing on the cover, but it seems that Whitley isn't too worried about it.

Even the bouncy—dare I say friendly—rock numbers like "Gasket" (which features Mike Watt on bass) are mainly made up of a cacophonous din of instruments—the musical equivalent to peyote—including in this case a misguided flute that, like almost everything else except the steady drums, doesn't give a damn whether you're listening or not.

Terra Incognita is a keeper. As my ball-hockey buddy Shaun says, "Go hard or go home." Whitley's the guy I'll pick to win it in overtime.

T.C. Shaw

**The Best of Local, International
and Alternative Film**



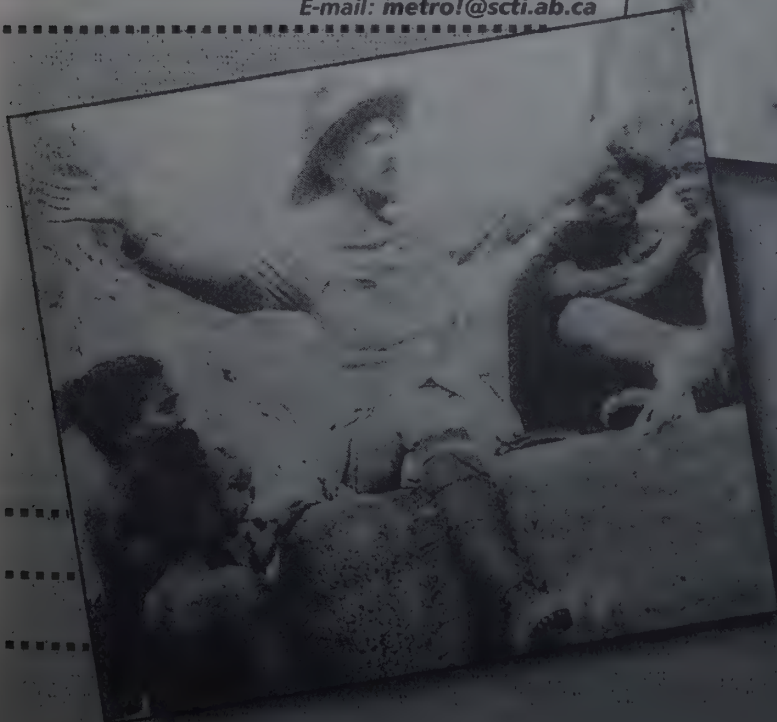
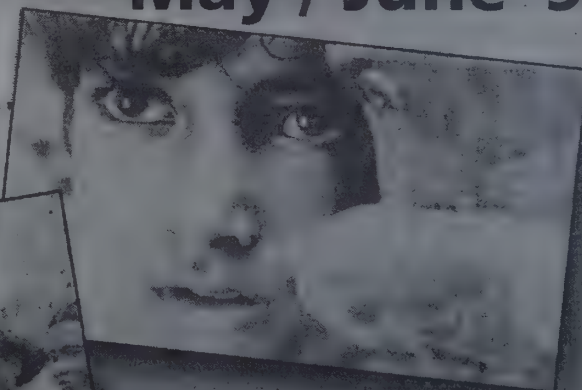
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**CANADA'S YEAR
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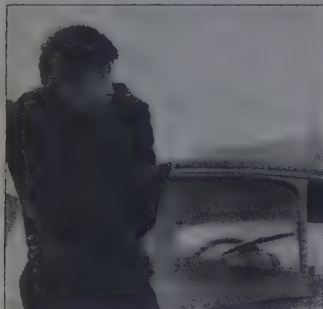


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Metro Cinema is a non-profit society committed to the development and promotion of alternative film in Edmonton. In order to further the awareness, appreciation and understanding of cinema as an art form we present local, national and international film and video made by independent filmmakers.

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Russell Mulvey, President
William Evans, Programmer
Kathy Keglowitsch, Executive Director
Tom Bernier, Head Projectionist
Alex Vizsmeg, Projectionist
Niliema Karkhanis, Volunteer Coordinator



May 2nd and 3rd @ 8 pm:

COLD FEVER

(A Köldum Klaka)

Iceland/USA/Germany/Denmark
1995

Director: Fridrik Thor Fridriksson

**Cast: Masatoshi Nagase, Lili Taylor,
Fisher Stevens, Gisli Halldorsson,
Laura Hughes**

"This surprisingly affecting oddball odyssey, from Icelandic director Fridrik Thor Fridriksson, shows Japanese star Masatoshi Nagase [best known here for his ultra-cool role in Jim Jarmusch's *Mystery Train*] as a striking performer of deceptive skill and enterprise. Here, he's stoicism itself and the core of the picture as a Tokyo fish-company salaryman who follows the sage advice of his grandfather (a neat cameo from cult director Seijun Suzuki, no less) and travels to snowbound Iceland to perform authentic funeral rights for his geologist parents, who died there more than a decade ago. Naturally he meets all sorts of odds and sods en route across the tundra-including a kindly local (Gisli Halldorsson, most sympathetic) and a bickering, wacky American couple (Fisher Stevens and Lili Taylor) . . . But in the end, this is a quirky, touching road movie that actually goes somewhere; its culmination is a striking moment of spiritual affirmation and personal epiphany at journey's end . . . The landscapes are breathtaking, and Fridriksson exploits the contrast between the early Japanese sequences and the wide Icelandic vistas with the kind of dramatic coup de cinema not seen since the days of Abel Gance. Elsewhere he . . . has the confidence to let Nagase's indefatigable presence wring much wry humour from the deadpan pacing. The result is a one-of-a-kind picture that really stays in the memory." - Trevor Johnston, *Time Out*. "Haunting, funny and beautiful . . . odd, exotic and transporting. . . It's a movie not to be missed" - *The Philadelphia Inquirer*. (Col, 35mm, in English, Japanese and Icelandic, 83 mins)



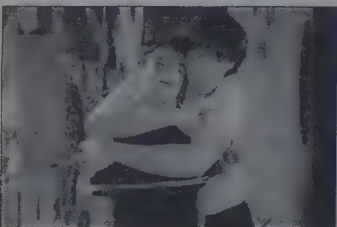
May 8th and 9th @ 8 pm:

POWER

Canada 1996

Director: Magnus Isacson

"Power is a riveting and highly charged documentary about two parties, unflappable in their pursuit of nationhood, who fought one of the most important environmental David-and-Goliath battles in North America. For Quebec's Northern Cree, a people who have lived on the eastern shores of James Bay and Hudson Bay for the past 5000 years, the land and the water have always meant life. But to the Quebec government and the state-owned power utility, Hydro Quebec, the Cree's territory was a vast untapped resource which held the key to the province's economic destiny. Director Magnus Isacson and producer Glen Salzman spent five years documenting the inside story of the Cree's campaign to stop Hydro Quebec's Great Whale project. The filmmakers gained unprecedented access to the sensitive tactical planning meetings, confidential talks between leaders and private moments among the Cree, and give a compelling behind-the-scenes account of the strategies, machinations and power-brokering involved in carrying their fight to win control of the Great Whale into the international arena." - John Dippong, *Vancouver International Film Festival*. (Col, 16mm, 76 mins)



May 16th and 17th @ 8 pm:

L'ESCORTE

Canada 1996

Director: Denis Langlois

**Cast: Robin Aubert,
Paul-Antoine Taillefer,
Eric Cabana,
Marie Lefebvre**

"In his first feature, a bittersweet comedy of manners, [Quebec director Denis] Langlois continues his study of love, hate, truth, lies, fidelity and promiscuity, among a set of Montreal friends and lovers in the age of AIDS. The lives of Jean-Marc and Philippe, a gay couple struggling as their restaurant business fails, are altered forever when the catalytic Steve, a young escort, enters their lives. He inspires the couple -- and their friends -- to act up and act out their desires. Long kept silences about HIV status are broken and confronted." - *Toronto International Film Festival*. "L'Escorte imitates life: one day everything is beautiful, the next day someone dies, everything is sad. L'Escorte is a roller coaster of emotions." - Denis Langlois. (Col, 35mm, in French with English subtitles, 92 mins.)

May 23rd and 24th ASIAN HERITAGE MONTH FILM & VIDEO FESTIVAL

Asian Heritage month has been officially celebrated in the United States and unofficially in Canada since 1976. 1997 has been declared Canada's Year of Asia Pacific, with many cultural events taking place right across the country. In association with this event, Metro Cinema presents the Asian Heritage Month Film and Video Festival, celebrating the diverse cultures of Asia and the impact these cultures have had on shaping our own.



CANADA'S YEAR
OF ASIA PACIFIC
1997 L'ANNÉE
CANADIENNE DE
L'ASIE-PACIFIQUE

May 23rd @ 7 pm:

PROGRAM 1

NEW WORKS BY ASIAN-CANADIAN WOMEN

MAH JONGG

Director: Tzu-Yu Eunice Chen
16 mm 8 min 1996

Mah Jongg is an ancient Chinese game invented by a warlord to keep his soldiers mentally alert. This playful interpretation of the game features four women tirelessly embroiled in matches that take place in a variety of offbeat locations, including a construction site and a football field.

HONG KONG OR HAY RIVER

Director: Marie Cambon
Video 25 min 1995

Wu Meihua is a bright 30 year-old woman who has just received her Canadian citizenship. After living in Vancouver for 5 years, she has only been able to find low-paying menial jobs. When an opportunity arises, she decides to travel 1000 km to Hay River in the North West Territories. Wu's view on the immigrant experience details the difficulties of bridging the gap between language and race in her new home.

Series curated by

**Saeed Khan,
Asian Heritage Month (Toronto),
and Bill Evans,
Metro Cinema**

SHEPARD'S PIE & SUSHI

**Directors: Mieko Ouchi
& Craig Anderl**
Video 45 min 1997

While researching the life of her grandfather, a Japanese-Canadian, Mieko Ouchi, an actor as well as a filmmaker, was cast in Anne Wheeler's *The War Between Us* - a period drama about the internment of Japanese-Canadians in WW II - the very history Mieko had been researching. "Shepherd's Pie and Sushi" is a very personal account of Mieko's search for identity as a third generation Japanese-Irish-Scottish Canadian, exploring issues of cultural history, family mythology, racism and assimilation.

PREY

Director: Helen Lee
16mm 25 min 1996

Dad's convenience store. Overnight break-in. Next morning, you catch a shoplifter - and fall in love. Trust and desire strike a balance when Il Bae's family routine collides with new-world romance. Helen Lee, a Toronto-based filmmaker and writer, graduated from the University of Toronto where she was awarded the Norman Jewison Fellowship.

Program running time: 103 min.



WHERE TO FIND OUR PROGRAMS:

DOWNTOWN:

-Submission
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-Grabbajabba
-Baraka
-Zenari's
-Latitude 53 Gallery
-Edmonton Public Library
-National Film Board
-Crtadel Theatre

SOUTH SIDE

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-Grabbajabba
-Second Cup
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-Next Act
-Corks
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-Orlando Books
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METRO CINEMA

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Watch for our first screening
of September in our
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May 23rd & 24th ASIAN HERITAGE MONTH FILM & VIDEO FESTIVAL

May 23rd @ 9 pm:

PROGRAM 2

NEW WORKS BY CANADIAN INDEPENDENT FILM & VIDEO MAKERS ABOUT ASIAN CULTURE

BBQ MUSLIMS

Director: Zarqa Nawas
Canada
Film 5 min 1996

BBQ Muslims takes a comical look at life in the suburbs, while dealing with the issue of cultural stereotyping. When a neighbourhood barbecue blows up, two young Muslims are blamed as terrorists. Zarqa Nawas was born in Liverpool, England, in 1967 and grew up in Saskatoon.

MERGING COLOURS

Director: Bella Wong
Canada
Film 29 min 1995

Three painters of Chinese origin, whose art ranges from classical Chinese to Western-style oil painting, are the focus of this film. Bella Wong takes a personal and poignant look at her relationship with the three artists, whom she met at different stages of her life in Montreal.

TEN LITTLE DUMPLINGS

Director: Larissa Fan
Canada
Film 8 min 1995

A moving and personal film which explores the invisibility of women in a Chinese family through the use of stop-motion, puppets and still films

LOTUS SISTERS

Director: Wayne Yung
Canada
Video 5 min 1995

Two gay Chinese boys explore stereotypes of gay Asian men in this quirky, playful romp.

SPOTTED PUPPETS

Director: Simi Nalleseth
USA
Film 5 min 1994

Spotted Puppets is a short surrealist fantasy on the topic of racism. An African-American, a Latino and an Asian are attacked by an animalistic society represented by chameleons, snakes, lions and leopards. The animals hiss and growl at the people to change their colour, accents and names, just as society asks us to conform and change our spots.

OMIT YOUR OWN BEING

Director: Kevin d'Souza
Canada
Video 13 min 1996

A reflection on some of the issues that the Of Colour collective encountered during its inception. Of Colour is a Calgary-based collective of queers of colour who have come together to address issues of sexism/racism/homophobia in Alberta.

SATTYA

Director: Atul Sohla
Canada
Film 26 min 1996

"Sattya" in Sanskrit means truth. In his film of the same name, Atul Sohla engages in a poignant exploration of the tensions in an already fragile family.

(Program running time: 100 min)

May 24th @ 7 pm:

PROGRAM 3

FAMILY SNAPSHOTS

LEFTOVERS

Director: Janine Fung
16mm 8 min 1994

Leftovers is a wild narration about misunderstandings within a traditional Chinese family. In this decidedly quirky short drama, emerging filmmaker Janine Fung has captured the hypocrisy and the hardships of living an alien existence in one's own family.

THESE SHOES WEREN'T MADE FOR WALKING

Director: Paul Lee
16mm 27 min 1995

This film explores the roles and aspirations of four generations of Chinese women in the director's family. Using their shoes as a common reference and spring board for thoughtful and proactive contemplation about their experiences, these women (paternal grandmother, mother, paternal aunt, sister) recount and discuss the cultural and socio-economic forces that shaped their lives.

BLENDING WATER & MILK SEX IN THE NEW WORLD

Director: Paul Wong
Video 27 min 1996

An experimental cross-cultural documentary, this video explores the diverse views of 22 subjects in this engaging story about sex. The opinions of young people, professionals, health workers, educators, artists, community activists, singles, couples, parents, grandparents, gays, lesbians, heterosexuals and people living with AIDS are vividly mixed in this graphically stylish and accessible tape about wanting it, doing it and talking about it.

DIRTY LAUNDRY

Director: Richard Fung
Video 30 min 1996

Dirty Laundry is a video essay on history and politics, specifically focussing on representations of so-called outlaw sex—prostitution and sodomy—in the Chinese-Canadian community. Richard Fung is a Toronto-based media artist whose work deals with issues of race, racism, sexual identity and the politics of representation.

May 24th @ 9 pm:

PROGRAM 4

A NEW FILM FROM EDWARD YANG

Although not well-known to mainstream audiences in the West, Edward Yang is considered by many critics to be one of the brightest stars in the firmament of the New Asian Cinema. Educated in the West, yet firmly planted in the East, Yang's films offer a unique perspective on Asian culture, drawing on European traditions and at the same time keeping a finger on the quickening pulse of the modern Asian scene.

MAHJONG (Majiang)

Taiwan, 1996

Director: Edward Yang

Cast: Virginie Ledoyen,
Tang Congsheng



"Edward Yang's [A Brighter Summer Day, A Confucian Confusion] dark comedy plunges us into three strands of plot within the opening moments. In short order were introduced to a gang of kids on a car-wrecking mission, a couple of flaky hoods on the trail of a debt-ridden businessman, and Marthe (Virginie Ledoyen), a French teenager who shows up in Taipei to look for the Brit who told her he loved her. At the heart of Yang's view of Taipei's urban jungle are two types of people: those who try to get ahead by treating others as suckers who don't know what they want in life, and those who know what they want and go for it. The film covers a lot of social and moral ground on the way to its tremendous conclusion and Yang, as usual, marshalls his intersecting storylines and characters with phenomenal skill." — Tony Rayns, Vancouver International Film Festival (Col. 35mm, in Mandarin with English subtitles, 118 mins)

Program running time: 92 min.



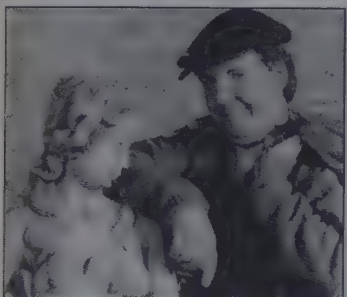
Metro Guide design / layout: T. Cox

Metro Cinema would like to thank our sponsors:



May 30th and 31st @ 8 pm:
MOTHER DAO, THE TURTLELIKE
Netherlands, 1995
Director: Vincent Monnikendam.
Poems and Music Performed by:
Djumila Arps,
Suhardi Djojoprasepyo,
Meira Setiawati

"This strange, lovely film, its title taken from a Sumatran creation myth, has mesmerized and moved audiences at festivals from Rotterdam to San Francisco. An evocative, singular achievement, MOTHER DAO is cunningly constructed from archival footage shot between 1912 and 1933 in the former Dutch East Indies (now Indonesia) by white Dutchmen. Arranged poetically to evoke a lost world--there are shots of religious rituals and crocodile hunts--with a haunting soundscape of Indonesian music and songs, ambient nature sounds and murmured poems, the film is also sharply political without resorting to narration or direct comment. . . . Part tone-poem, part political critique, MOTHER DAO traces the impact of western culture on the natives. (Some of the sequences are breath-taking--you will never forget the shot of a baby pulling away from its mother's breast to take a deep drag on a cigarette) . . . you can't miss MOTHER DAO."--Cinematheque Ontario. (B&W, 35mm, 90 mins.)



June 6th and 7th @ 8 pm:
FISH TALE SOUP
Ontario 1996
Director: Annette Mangaard
Cast: Kathleen Laskey,
John Jarvis, Remy Girard

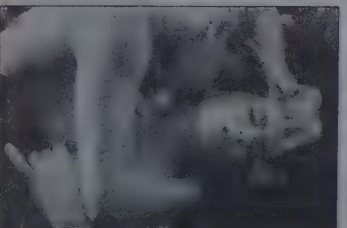
Fish Tale Soup is a quirky, romantic comedy about a contemporary couple trying to have a child. Viv (Kathleen Laskey) is turning 39 and after spending most of her life working at an animal shelter, she finds work is beginning to seem like an endless stream of fuzzy murders and her marriage has become too, well, too NICE--she wants a BABY! The only problem is she is infertile, which suits Paul (John Jarvis) just fine--he is 36 and about to lose his job as a music therapist--a baby?! Sure, but not today! Meanwhile Viv's increasingly desperate measures to conceive are putting a serious strain on their marriage. Into this mess steps Markus (Remy Girard), an amiable drifter with a mysterious past. Soon Markus has insinuated himself into not only Paul and Viv's home, but every aspect of their lives as well. But is Markus really who he seems to be? With a strong cast, featuring Quebec stalwart Remy Girard (La Florida), Fish Tale Soup is a delightful romp through the emotional minefield of relationships, the aging process and procreation. It is also Mangaard's first feature after a string of critically-acclaimed short films. See for yourself -- trying to get pregnant can be fun! (Col, 35mm, 90 mins.)



June 13th and 14th: The classic from Satyajit Ray -- Restored 35mm Print!

8:00pm
PATHER PANCHALI
India 1955
Cast: Kanu Bannerjee,
Subir Bannerjee

"Ray's first film had the force of revelation when it was released and subsequently won dozens of international prizes. Its reputation has continued to grow. In the Eighties it made its way onto the Sight & Sound critics' poll of the ten greatest films ever made. A flowing, poetically intense portrait of an impoverished Brahmin family living in rural Bengal, the film focuses on their son Apu as he apprehends the beauty and cruelty of the world around him--the poverty, hunger and shame of his family, the mysteries of nature (including a miraculous monsoon), the joys offered by a band of travelling players.... Of the many marvellous things in the film, most famous is the opium-addicted, 80-year-old stage actress Chunibala, who came out of retirement to play "Auntie," a vivid embodiment of ancient craftiness and vitality."--James Quandt, Cinematheque Ontario. (B & W, 35mm, in Bengali with English subtitles, 115 mins.)



June 20th and 21st @ 8 pm:

Live and In - Person:
Cynthia Roberts!

BUBBLES GALORE
Ontario 1996
Director: Cynthia Roberts
Cast: Nina Hartley, Tracy Wright,
Daniel MacIvor, Annie Sprinkle

Metro Cinema, in collaboration with the Film and Video Arts Society of Alberta (FAVA) presents Cynthia Roberts with her new film Bubbles Galore, an over-the-top utopian lesbian porn fantasy. Ms Roberts will introduce the film and take questions afterwards. She will be leading a workshop at FAVA. Call 429-1671 for more information.

"Photographed in 'all-new super-spectacular Ultra-Porno-Rama' and dedicated with love to working girls everywhere, Bubbles Galore is a cartoonish in-your-face screwball comedy-esque satire of the porn industry. Real-life porn diva Nina Hartley gives a bravura performance as Bubbles Galore, a bisexual porn superstar turned producer, who's determined to make her own first film. Bubbles finds herself caught between a rock and a hard place when her distributor, Jimmy, imposes an impossible four-week deadline for delivery of her picture. Enter Bubbles' former boss, boyfriend and current arch nemesis, Godfrey Montana, [Daniel MacIvor!] the twisted kingpin of porn who spends much of his time . . . and all of his energy devising schemes to ruin her. . . . With over-endowed porno studs and startles engaging in all manner of sexual activity on their way to the top, timely interventions by a Greek Chorus of sex-trade workers, guest appearances by Annie Sprinkle as God . . . the universe of Bubbles Galore is bursting at the seams with lovingly rendered and suitably outrageous stereotypes." --John Dipping, Vancouver International Film Festival. (Col, 16mm, 93 mins.)



June 27th and 28th @ 8 pm:
Metro Cinema and The Works
present
Peter Watkins' classic

EDVARD MUNCH
Norway 1976
Director: Peter Watkins
Cast: Geir Westby, Gro Fraas

In partnership with The Works, Edmonton's downtown visual arts festival, Metro Cinema is pleased to present this rarely screened film of the life of Norwegian artist Edvard Munch, best known for his painting 'The Scream'. The Works continues at various locations downtown through July 6th. "An acknowledged classic of world cinema. . . . Peter Watkins' absorbing portrait of Edvard Munch is at once epic and intimate. Resolutely avoiding the clichés of the artist biopic, Watkins arrived at a new narrative form -- part journalistic observation, part fevered reverie -- to transcribe Munch's life and career. He limits the film to the period spanning Munch's childhood, when his cradle was watched over, he said, by the black angels of illness, insanity and death, through his development as an artist, transforming those memories and subsequent agonies into works of sexual and psychological dissolution. Watkins' decision to conclude the film in 1908 when Munch was 45 is radical, Munch continued to paint for decades and died at the age of 80."--James Quandt, Cinematheque Ontario. "What . . . Watkins has achieved, with the inspired aid of various designers, is the closest possible filmic recreation of the world of Munch's paintings and engravings. The film-the world-actually becomes Munch's oeuvre. Every frame is perceived through Munch's eye, Munch's brush, Munch's state of soul."--John Simon. "A work of genius."--Ingmar Bergman. (Col, 35mm, 167 mins.)



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Wilde's play lambastes hypocrisy

THEATRE *PreVUE*
BY ARAXI ARSLANIAN

It's in all the papers... golden-boy politician is brought down by a not-so-golden past and the masses scream for his resignation.

Boo! Hiss! they exclaim. We voted for you because we thought you were a god of conservative mores! Get out, you sneak-meister non-perfect politician!

Spectres of Parliaments past may loom before you, but don't be fooled, Gentle Readers. The latest legislative scandal won't be found on the newswire.

That honor will be bestowed on the Citadel's Shocter Theatre.

Oscar Wilde's *An Ideal Husband* tells the sordid tale of Sir Robert

Chiltern, a notably honest politician whose youthful indiscretion threatens to destroy his career. Blackmailed by a beautiful English lass with potent connections, Chiltern debates whether or not to admit everything to his adoring spouse. Lady Chiltern is so convinced of her husband's perfection, and so full of her own, the beleaguered parliamentarian decides against it.

Though the play opened 102 years ago, its themes still ring true: the universal incapacity to come up to the ideal. Performers in the current production admit to undertaking that very struggle as well. Representing the "old guard" are Susan Cox (*Ghosts*) and Robert Gishler (*South Of China*), as seen-it-all types Lady Markby and Lord Caver-

sham. Both characters are spectators to the drama that unfolds, commenting on it from their varying perspectives.

"They are the context for everything here," says Cox. "She has a thoroughly good soul and a great amount of wisdom. Lady Markby is just delicious. She says whatever she thinks without a care for what people think of her. In Canada, we're so careful and politically correct."

"I'm enjoying the eccentricity of Caversham," adds Gishler. "He's a bit of an old fart. He's frustrated trying to understand what the hell is going on."

The challenge of language is always a struggle for the ideal for any performer, especially in our verbally thrifty society. Noted for his intense wit and erudite observa-

tions on the madness of "polite society," Oscar Wilde has always been a daunting hurdle for artists unfamiliar with the use of poetic language. Both of these seasoned pros feel amazing comfort with Wilde's clever yet prose-heavy work.

"Oscar Wilde is difficult because we live in a non-verbal society," Cox observes. "What people do to grasp that is to parody Oscar Wilde. He's radical. He nails hypocrisy and corruption. That's why people camp him up, I think. He makes them uncomfortable."

E-town's theatre going public is one lucky bunch, it seems. Not only will they witness the work of noted talents Cox and Gishler, but the Citadel's very own head honcho, Duncan McIntosh, will tread the boards as Lord Goring, Caversham's

son and widely regarded as the voice of Oscar Wilde himself.

"I'm co-directing it with Duncan. He conned me into doing it!" Cox says.

A fitting union, since Cox taught McIntosh at Ryerson Theatre School in Toronto. But what will Wilde's text teach its newest audience?

"I'm learning the thoroughness and depth of his writing and what I need to do to feel absolutely rock solid for opening night," Gishler says. "I think people will find it a startling and most incredible production of Oscar Wilde."

And hilarious, don't forget hilarious!

An Ideal Husband
Citadel
Closes May 11

Rushdie's fatwa becomes subject for black comedy

THEATRE *PreVUE*
BY ARAXI ARSLANIAN

Though most Canadians are loath to admit it, there is indeed a class system in this country. The divisions are simple: the Haves and the Have Nots. The Haves are given every opportunity in terms of education, career and aesthetic delights. They include not only the rich but the middle and lower-middle class. They include most of you who may be reading this article, whether you'd like to believe it or not.

We see people of little or no education, unsophisticated, with "bottom feeder" jobs and think *Ugh, what lazy ignorants. Thank God I'm not like THEM.*

So what is the difference? Is it evolution? Genetic disposition? Luck?

Calgary playwright Clem Martini is set to tackle such issues with his new play, *Selling Mr. Rushdie*. The black comedy is currently in the works with Workshop West Theatre. The

piece focuses on three youths, fresh out of group homes, who decide to take advantage of circumstance to make their dreams come true.

"They spot a guy in a bar who's drunk and keeps saying he's Salman Rushdie," director David Mann explains. "They knock him out, kidnap him and plan to get money for the bounty on his head."

Uneducated and far from cosmopolitan, the trio has no way to ascertain if their captive is the real McCoy. They don't even realize that the man who signed his death warrant, the infamous Ayatollah Khomeini, is no longer alive. The play follows the progress of the captivity.

"Just think. You see three guys in a mall. What do you think would happen to them if they had a shot at a million dollars?" muses actor Dave Clarke. "They have jobs so they have to tie him up during the day. They have to find a way to get him to and from the bathroom. They have to get the rope and where are they going to tie him so he won't die... the logistics

of that. Clem's a twisted guy."

The aforementioned hostage has the real mountain to climb. He has to convince his captors that he is not the famous author at all, but a drunk nobody they should let go.

"His arguments are brilliant and make perfect sense," Clarke says. "But they don't speak to these guys."

"They're not high-functioning individuals," says Mann. "They don't really know what they're doing. But the interesting thing about Clem's play is that he gives every character a dimension of intelligence on some level."

As artistic director of Workshop West, David Mann sees hundreds of scripts every year. Martini's piece, though only in its first draft, captivated the director from the moment he read its first page.

"It's really something when a first draft of a play gets you so that you can't put it down until it's done," he says. "The dialogue just crackles along. This isn't just an entertaining movie of the week

about kidnapping."

Both artists credit the play's intensity to the truth surrounding its characters. When he's not writing award-winning plays, playwright Martini works with chronic juvenile offenders. *Selling Mr. Rushdie* isn't the first work to deal with such issues... he gave it enormous visibility with another work, *Illegal Entry*.

"He really makes these kids real," beams Clarke. "You have to admire them. They don't have that freedom that so-called intellectuals have. And point taken, why should they have that freedom? They're going after their dreams here."

Mann knew he had a good thing

on first read with the cast. A trio of up-and-coming talents will feature in *Rushdie*, an opportunity rarely afforded in our dog-eat-dog fiscal reality. But don't think of this play as drawn-out melodrama. With Raul Tome as fight coordinator, fight sequences won't just have the actors catching their breath.

Any slap fights?

"We have them every day!"

laughs Mann

Ouch

Selling Mr. Rushdie
KAASA
Closes May 11

Mata Hari a betrayal tale

THEATRE
BY ARAXI ARSLANIAN

ReVUE

Few pieces in the 1996-1997 season have been full meals. Many have featured gorgeous performance work, musical direction, text, stunning theatrical innovation, design and choreography. Despite an ever-growing talent-base, E-town's theatre fair has given its audiences few of the above. Close, but no cigar, in other words.

So when One Yellow Rabbit breezed into our fair city with its latest project *Mata Hari*, this reviewer was not inclined to expect anything less than competent work. Hit your marks, play the play, take a bow, the audience applauds, end of story.

Until she walked into the Rice Theatre, that is.

From the moment you walk into what must be the Citadel's most intimate playing space, it is impossible not to be captivated. Pre-show music, played live by composer David Rimmer (piano) along with Jonathan Lewis (viola) and Peter Moller (percussion), had a usually chatty Edmonton audience mute with admiration. Dark European café music spoke volumes of what was to come. Love, intrigue, passion, mystery and death.

Not bad for three guys and a bunch of instruments. Denise Clarke's title character had the audience aflutter as well. Onstage from the beginning, her lonely captivity rang out as she sat confused on a splintering stool. What could such a beautiful woman be doing in such a morbid place?

The answer comes quickly in the form of two French officers sent to question Mata Hari. Decked out in all the glitz conservatism the French government can afford, actors Andy Curran and Michael Gorman were a careful

web in which to trap the naïve diva. Mata Hari has been accused of espionage, yet she is convinced the problem will be solved with naught but a phone call to one of her powerful lovers. With about as much tact and mercy as Conan the Barbarian, both make it clear to her she is doomed.

The realization for the audience, as it is for Mata Hari, is utterly and totally heartbreaking. For throughout this voluptuous piece we see the woman behind the legend. Clarke gives us the courage of a battered spouse overcoming enormous odds, the charm of an ambitious courtesan and the fire of an artist fueled by the fame of her craft as a Javanese dancer.

The ensemble of *Mata Hari* is everything in this show. With an almost imperceptible shift Clarke, Curtis, Green and Elizabeth Stepkopowski recreate the politics, sabre-rattling, and social monopoly that saturated a still naive Europe at the turn of the century. As the First World War took its toll, the masses demanded a demon on which to blame their lost idealism. That role was filled perfectly by a notably corrupt Mata Hari.

Not a moment is wasted in this piece. Scene upon scene flows flawlessly with OYR's gorgeous combination of movement, music and performance. If anyone looked at his/her watch, it was in disbelief as to how quickly time flew by. The tone of the piece soars from tongue-in-cheek, to melodrama, to spectacle and, at last, to sobering tragedy as our heroine is sentenced.

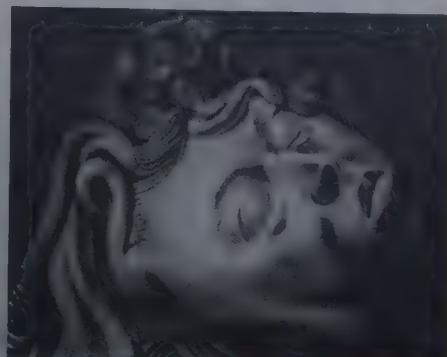
So much so, the audience had to take time to compose themselves after a long and well-deserved standing ovation.

Mata Hari
Citadel Theatre
Closes May 3

The Edmonton Art Gallery Now Showing

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An exhibition of recent additions to the gallery collection
April 5 - June 15



John Freeman

Medusa 3-4 Left 1993

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Something on Sundays: Art on a Pirate Ship, 2:00 - 4:00 pm, exciting family fun in the Children's Gallery where art is a real adventure, complete with treasure maps and pirates.

The Edmonton Art Gallery

Faulder's art offers vivid, natural scenes

VISUAL ARTS
BY WENDY BOULDING

Gerald Faulder has found a way to bring a sense of enchantment to his landscape paintings. Vivid with light, the paintings prey upon one's innate desire to be bathed in the purity of nature. An exhibit of his work entitled *Natural Landscapes* runs at the Scott Gallery until May 7.

"Gerald has lived here all of his life and I think his love for the local landscape comes out in his work," explained gallery owner Marianne Scott.

Faulder is a 36 year-old U of A Fine Arts graduate. He has had numerous exhibits in both Calgary and Edmonton. *Natural Landscapes* is a collection of works capturing scenes from the Edmonton, Banff, and Battle Creek areas.

"I like his touch with the brush," Scott said of the local artist's stained canvases. "He has an incredible ability to capture light. His paintings hold a luminescent glow in the sky."

"He is quite taken with the essence of the landscape and has simplified lines and shapes. Many of his landscapes are painted from a distance. It's almost as though he's a little bit above and looking down into the landscape. It's quite interesting."

Viewers of the exhibit are touched by Faulder's uncomplicated approach and have commented on the range of emotions his paintings bring to surface.

In February, Marianne Scott purchased the Kathleen Laverty Gallery. She changed the name, but has no plans for changing the amount of fascinating art the gallery has been known to exhibit in the past.

Said Scott, "We are adding some new artists, but we will continue to represent the artists that have been with the gallery. We want to continue to offer a broad spectrum of art."

Natural Landscapes
Scott Gallery
Closes May 7

Lucky Stiff gives kids a theatrical return

THEATRE
BY ADORE WYNN

PreVUE

Those approaching or beyond mid-life often strive to recapture their teenage years. A local theatre company is helping a group of lucky 15-21-year-olds relive part of their glorious past before they are too old to enjoy it.

St. Albert's Children's Theatre is remounting their highly successful production of *Lucky Stiff*, a show chosen by the *Edmonton Journal* as a "Top 10 Pick of the Fringe in 1996." The musical will see a return of 17 of the original 20 cast members.

Along with a regular season of mostly musicals, the theatre produces a play at the Edmonton Fringe Festival every second year. This, however, is the first time the Children's Theatre has attempted to revisit a show of this size. Director Janice Flower hopes the sold-out performances enjoyed in the show's initial incarnation will be repeated. Funds raised during the short run will help produce their yet-to-be-named production for the 1998 Fringe Festival.

Rehearsals began in December, but to date the cast is experiencing none of the "You can't go home again" syndrome.

Notes Flower, "I think with this particular show, all of the cast members embraced this project from the beginning. The remount has been easy," due in her estimation to the "incredible retention" of the returning cast members.

The music and lyrics are written by Stephen Flaherty and Lynn Aherns, the creative team whose collaborative effort, *Ragtime*, recently enjoyed a hit debut in Toronto. Flower describes the tunes of *Lucky Stiff* as "very clever. Very modern musical theatre, nothing ordinary."

The premise is not ordinary, either. Set in the 1980s, *Lucky Stiff* tells the tale of shoe salesman Harry Witherspoon, whose eccentric uncle has left him a huge inheritance. To receive his due, however,

Harry must take his dead uncle on a trip to the casinos of Monte Carlo.

Naturally, this is easier said than done. Those who have set their sights on Witherspoon's new-found fortune are Rita La Porta, the dead uncle's wife who is guilty of embezzling her husband's funds, her optometrist brother and reluctant accomplice, Vincent Di Ruzzio, and Annable Glick, an animal rights activist and Harry's would-be love interest. As if the plot doesn't sound twisted enough, there is yet another twist which cannot be revealed here. Flower promises, "It makes perfect sense when you see it."

Provided, of course, you remember to bring your bifocals and hearing aid.

Lucky Stiff
Apr. 29-May 2
Arden Theatre, St. Albert

One Yellow Rao

Slightly Bigger Cities

Written and Performed by **Bruce McCulloch**

Directed by **Blake Brooker**

Music by **Brian Connelly**

Edmonton, May 8

Hogowitz Theatre (University of Alberta)

TicketMaster: 451 8000



Concrete's exciting Spring '97 Collection was unveiled at The Rev. The crowd got a glimpse of hot new colors, fabrics and styles while they nibbled sushi and snapped their fingers to the a cappella beat of the Polyesters.



HIPN'HAPPENING: Singer/songwriters Curtis Santiago (left) in a Concrete custom shirt and Ian Alleyne, both with the group formerly known as "T.R.I.O. a Mono," take in the fashion show.

CFCW's 7th annual invitation-only "listener appreciation" party was a hit Friday night at the Convention Centre. Over 3500 loyal station fans received free tickets to see headliner, Suzy Bogguss, along with the Johner Brothers and Saylor Reins.



COUNTRY RULES: Jackie Rae, CFCW's Program Director and co-host of the morning show, Randy Lutyck, Manager of singer Eli Barsi, and morning man, Wes Montgomery meet radio fans at the VIP reception. Great baron of beef by the way!

ROBIN KAY flew in to host a wine and cheese party at the Old Strathcona shop, meet fans and celebrate her new "natural fibres" spring/summer line.

SIMPLIFY YOUR STYLE: Robin Kay (right), designer and manufacturer, chats to Raine Dowell (left) and Gordon Johnston, owners of Strange Frames and the Open Gallery. Robin's philosophy, "we need to choose the life we want."



BIONIC BICEPS: Body Builder Linda Bureau models a sexy side-slash gown created by concrete designer, owner **Deidre Hackman**. Linda placed 2nd in Northern Alberta's Body Building Competition—knock 'em dead at the Alberta's May 24!



NASHVILLE BEAUTY: CFCW flew up country singer **Suzy Bogguss** to play for a packed house—she charmed the house with hit favorites like "Aces" and "Outbound Plane"

THE THREE CUCKOLDS



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from an anonymous scenario
of the commedia dell'arte

Directed by **Cathy Lakin**

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Kissed takes movie-goers into the dead zone

FILM

BY JASON MARGOLIS

By the time Lynne Stopkewich's film *kissed* reached the Vancouver International Film Festival, it had accumulated an incredible amount of "buzz" for such a low-budget Canadian feature.

It caused a bidding war amongst-distributors at the Toronto International Film Festival, where it picked up a Special Jury Citation. It managed to create something of a media frenzy as its subject matter became known. You see, *kissed* is a sweet little movie about necrophilia.

Still, the cast and crew assembled at Vancouver's Ridge Theatre were nervous. The film was shot in the fall of 1994. Many of the crew were straight out of film school. Some hadn't even been on a set before. It was now two years later. What had they wrought?

They had no reason to worry. The film dazzled everyone with its luscious images, captivating performances and sensitive handling of touchy subject matter. This is the film that *Crash* wanted to be.

It went on to three sell-out screenings (one was added due to demand) at the Vancouver festival and Stopkewich deservedly won the Telefilm Canada Award for Best New Western Feature Film Director.

It also grabbed some influential fans along the way. One being film critic Roger "Thumbs Up" Ebert.

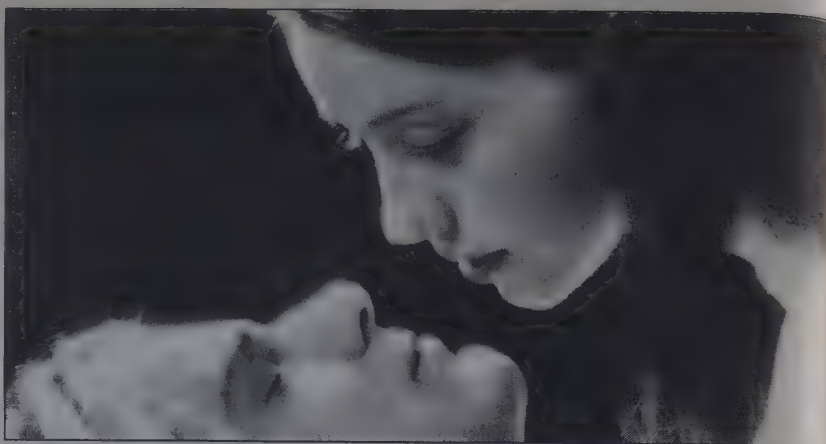
"I met him in Sundance and he stayed (after viewing the film) for a question-and-answer period," recalled Stopkewich about her experiences at the prestigious Park City, Utah, film festival. "I had a raging fever and was probably half hallucinating during the Q & A. That could help the film, by the way. Then, my parents saw him being interviewed by Pamela Wallin on CBC and he was really championing the movie. He really liked it."

"Then again, Roger wrote the script for *Beyond The Valley of the Dolls*, he's open to alternative kind of cinema, I think," said Stopkewich.

kissed is only alternative cinema due to its subject matter. The film's protagonist is the attractive girl-next-door Sandra Larson, who has had a lifelong fascination with death. Her fascination evolves into obsession and she ditches her job at the family flower shop to work at a funeral parlor. She soon begins to have special relationships with the parlor's "clients." These encounters are important to her. She craves the ability to feel death, which she describes as "crossing over."

Complicating matters is her relationship with living boyfriend Matt, a medical student she met at the university.

Sandra is played by rising star Molly Parker, who has been seen in such projects as *The Chain*, *Paris Or Somewhere* and *Lonesome Dove*. She will soon be seen in the feature *Bliss* and Bruce McDonald's *Twist City*, a television miniseries. Peter Outerbridge, whose career includes the films *Paris, France*



Molly Parker and the lucky stiff.

and *Cool Runnings*, plays the devoted Matt.

Stopkewich noted that Parker and Outerbridge worked together before on the very popular short film *Hate Mail*.

"They obviously have some sort of rapport and I think they had a kind of chemistry between them that served the story really well."

Parker's brave performance is the centrepiece of the film.

"I met her through the cinematographer, and we ended up having a conversation for about 20 minutes," said Stopkewich. "She didn't know what the film was about and she was in fact working on something else with Glenn Close, (the television movie *Serving In Silence*) and it was one of those moments when you meet someone and in the first 10 minutes you just completely hit it off. You are having a conversation with them as if you've known them all your life."

"Finally I gave her the script, without telling her what it was about. She read it and she absolutely loved it. She realized it was going to be a really challenging role to pull off. But I told her I really wanted to work with her, and be there to support her. If she was willing to go there as an actor, I would be right with her every step of the way from the directing standpoint."

Stopkewich valued whatever input her actors and crew were willing to offer.

"Anyone's response to this material is valid. Rather than feeling threatened by that, I really welcomed it because I thought, 'this is my first time and no one said I'm an expert.'" No expert per se, but her credits do include directing two award-winning short films as well as a career as an in-demand production designer, working on such films as John Pozer's *The Michelle Apartments* and *The Grocer's Wife*.

Interestingly, Pozer's critically acclaimed but incredibly low-budget *The Grocer's Wife* provided the inspiration for several of Western Canada's now prominent feature directors who had worked on it as crew, including Mina Shum (*Double Happiness*), Bruce Sweeney (*Live Bait*), Kathy Garneau (*Tokyo Cowboy*) and Greg Wild (*Highway of Heartache*). Pozer showed his acknowledgment by serving as executive producer and co-editor on *kissed*.

"We all came out of that experience saying 'Wow! You can go out

there with next to nothing and create something that's meaningful," said Stopkewich.

kissed is based on Canadian author Barbara Gowdy's short story "We So Seldom Look On Love," which is in the anthology *The Girl Wants To*. Initially, Stopkewich had set out to film her own script, entitled *Notell Motel*, when she fell in love with Gowdy's story.

Some changes were necessary in bringing Gowdy's story to the screen. "From my perspective it's very different because I feel the changes that we made are necessary when going from the short story format to feature film. Plus, you want to create something that's somewhat your own."

"But I've had people come up to me who are huge fans of Barbara Gowdy—and Barbara Gowdy herself—who really feel that the film has done justice to the story and done justice to the ideas behind the story. I think it's more important to focus on what the initial integrity and ideas were than to get all caught up with being literally true to the original material. I think that's where a lot of adaptations fall short. When you're working in a different medium, you have to make some changes."

Plus, she had to deal with the tricky issue of making necrophilia so darned appealing. "I had to get over my kind of squeamishness in dealing with the material and I guess ultimately filmmakers are their own audience. So if I thought something was over the top, or something was too dark or too funny, or too flippant, or whatever, I would make a judgment call and go with my gut."

"I thought the story itself was a great way for me to get into all kinds of ideas, and all kinds of issues—sexuality, obsession, relationships, death, morality, transcendence—and play with them."

Stopkewich became obsessive herself as her project continued.

"I felt really strongly about doing the best job I could for the sake of all the people who had worked so hard on the shoot and all the way along. I know that the more work I put into it, the more potential for success the film had. And in the end, that sort of panned out."

"We did everything we could at the time to make it clean, meaning the image being clean and the print being clean. That the production values not betray that it was made for so little, because I am asking people to take a leap with this character and I thought that if there

are shots that are out of focus, or there was bad sound or something wrong technically, people would just say 'Oh yeah, it's that low-budget thing,' or 'It's a film. I'm watching a film.'"

Stopkewich's dedication is evident when watching the film, which reveals nothing of its low-budget origins.

"Ultimately, in the final analysis, the film didn't cost a lot. We got the film in the can for about \$80,000. Then we had all of our post-production costs added on to that. We're going through an audit to find out what our final budget is. I know it's well under a million."

"I don't want to make it sound easy, it was three years of major poverty and it still is, but at the same time I think we created a really amazing calling card and has hopefully someone will be willing to give us money the next time around and it won't take three years (to make)."

However, it may take that long to come up with a title. *kissed* went into production with the working title *Wide Awake*, which just happens to be the title of a new movie starring Rosie O'Donnell.

"We didn't want to call (the film) the name of the short story because people couldn't remember it. We came up with the name *kissed* the night before (animator) Al Sens shot our titles for it. We had been coming up with the cheesiest titles for the past year and a half and they all sounded like bad genre hybrids between a *Harlequin Romance* and a horror novel."

"Finally, we cracked open the screenplay and the short story and said, 'The title's in here somewhere, we have to find it.' I just started reading out every adjective and noun and every extrapolation thereof, figuring we would come up with (a title). Finally, I hit the word 'kiss' and Dean (English, producer) said 'No way, man! Gene Simmons, the tongue, the blood.' Eventually, the past tense of the word was agreed upon."

On a final note—no one usually notices the dedications that occasionally appear at the end of films. *kissed* is dedicated to crew projectionist Normand Bouchard, who passed away after production. I went to university with Bouchard where he was an institution at the University Film Society. It's nice that the production team chose to remember him this way. Although given the subject matter of the film it's a little unnerving.

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Filmmaker rebounds from *Mall Rats* disaster

FILM
by KEM EISNER *PreVUE*

These days, it's not easy to catch up with Kevin Smith. The bearded New Jersey filmmaker, who parlayed his six months at the Vancouver Film School into surprise awards and multiple accolades with his first film, *Clerks*, is back with an even better-received effort.

Chasing Amy stars Ben Affleck and Joey Lauren Adams as Holden and Alyssa, comic-book artists who have everything going for them in the romance department—if you don't count the fact she's gay.

Smith, on the line from Toronto, where he's making a quick promo stop, sounds grateful to talk about a film without apologizing for it. It's good to make a movie where people slap you on the back instead of upside the head. He's referring, of course, to *Mall Rats*, his second effort. The strained teen comedy, starring a supposedly rehabilitated Shannen Doherty, bombed big-time, but the director says he learned a valuable lesson. "What it taught me," he intones piously, "is that I shouldn't be allowed to make a movie when I don't have anything to say."

Not that *Mall Rats*, while failing in most cinematic respects, doesn't have some nutball appeal.

"Nobody got that *Mall Rats* was a genre spoof. Maybe in the future, it'll be considered my *Blade Runner*."

Smith says he also learned, the hard way, about having his budgets dictated by outsiders. *Mall Rats*, you see, was slated to be made for \$2 million until the film's backers, Universal Pictures, tripled that amount. That, he says, raised everyone's expectations about the

lightweight farce's production values.

"The thing is, I'm the last guy in the world people should expect a better-looking movie from. Everybody said, '*Clerks* is a great movie but it looks terrible because they had no money.' Believe me, if I had a lot of money, it wouldn't have looked that much better. I'm not a visually talented filmmaker; my forte is the dialogue and the characters."

That may be why *Amy* cost only \$250,000. Smith admits the non-stop chatter could be "overcompensation" for his lack of design skills—intriguing for a film about comic-book artists—but for now, he's more comfortable working in the skin-of-your-teeth realm.

"We paid the talent scale. Well, we also promised Ben that if we made a certain amount of money, we'd buy him a truck. It's not like *Clerks*, where no one got paid, or like *Mall Rats*, where some people got paid too much for not doing enough—know what I'm saying."

Of course, he did meet Adams on the *Mall Rats* set, leading to a relationship that, so far, has worked out better than the one in *Amy*.

"Basically, the script happened because we dated. The Holden character is pretty close to me. There was a period in our relationship when I didn't know how somebody who had been around the world and had seen things could possibly function or be satisfied with a dude who likes to sit on the couch and experience life, empirically, through the television. Some people want to taste life, some just want pizza delivered, and that kinda raises certain insecurities." (One of these may stem from his belief he can get empirical knowledge from the channel changer.)

On top of these conflicts, Smith added the sexual-identification angle for more dramatic conflict.

"How boring would it have been if it was a movie about a guy who couldn't stand the fact that his girlfriend had been to Australia and he hadn't?" he asks.

Nonetheless, he's mindful that he's representing gay characters and their stories and that this carries some responsibility.

"When you work in this business, a lot of your friends turn out to be gay and you're confronted with things you don't necessarily face in suburban New Jersey. So these were some things I was thinking about."

An avid churchgoer, Smith says he was incensed at constant sermonizing against the gay community. This was another inspiration for *Amy*'s no-holds-barred discussions, and it's tangentially connected to his next project, to be called *Dogma*.

"There's not so much about relationships," says the director, "but

lots and lots of talk about religion. Now we're dealing in archetypal characters from Christian mythology—angels, devils in an unrealistic vein. It's all about organized religion versus plain ol' personal faith."

Although it will be set in the context of a road trip between Illinois and New Jersey, Smith promises that it won't resemble the celestial stinker *Michael*, which also featured Adams.

Recently, the verbose filmmaker was also hired to write a script for the Nicolas Cage vehicle *Superman Lives*, although that film's director, Tim Burton, reportedly doesn't like it.

Producer Scott Mosier, who grew up in Vancouver and met Smith here, is also on the line, and he explains that *Amy* used to be longer than its current 111 minutes.

"About a half-hour of subplots was cut from the final version," says Mosier.

Originally, there was an art-ver-sus-commerce element involving

an MTV-type rock video station and its offer to turn Holden's book into a crass series.

"We learned a lot about shaping a story in the editing room. In the end, we realized that it was really the love story that mattered most."

Smith also shot an anti *Mall Rats* diatribe, but he was finally convinced to stop flogging that particular horse.

All in all, *Amy* displays a new level of maturity for the indie scrappers, with a deeper level of feeling running through its constant palaver. But does that mean Smith will ever cut down on the verbiage?

"That's what I do, man," he declares. "I mean, you walk into one of my things, and you're gonna get a chatty flick. To tell you the truth, the only thing I ever think, in retrospect, is 'Why didn't I put in more dialogue?' It's like, there was a spot where nobody was talking—why didn't I fill that with dialogue?" (Georgia Straight Syndicate)

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Susanna Mekhralieva plays the daughter of a Chechen rebel in *Prisoner of the Mountains*.

Prisoner a lyrical Russian war tale

FILM
BY NICHOLAS MULVY

ReVUE

This is a truly lyrical film. Whereas I generally think that it is a mistake to make films based on Tolstoy's stories I think this one is successful. Of course, it was originally a story Tolstoy wrote for children and it is freely adapted.

Prisoner of the Mountains tells the story of a couple of Russian soldiers who, while policing the Caucasus Mountains, are taken hostage by Chechen rebels. The son of one of the rebels is in military prison and the rebel plans to do a prisoner exchange. The military are willing but they do not believe the rebels are sincere. In desperation, the captive soldiers are forced to write letters to their mothers, asking them to come and arrange the exchange.

The story lies in the relation-

ship that develops between the two soldiers—one an experienced veteran and the other a brand new recruit—and their captors.

The Russian soldiers who are taken hostage—Sacha and Vania—have little in common. Sacha would seem to hold the new recruit in contempt but he's too good an officer to not understand how difficult it is for Vania to kill. Vania, once he gets over his fright, begins to view the whole situation as almost a holiday, experiencing new lands and new people. In particular, he becomes fond of his captor's young daughter. The fondness is reciprocated not only by the daughter but by their mute guard, a man who had his tongue cut out while in a Russian prison.

The poetry of the film is apparent in the contrast between what seems to be happening and what must be done. It becomes easy to believe that everything is going to be

OK, that the captives and the captors are going to realize that they have a lot in common and that everybody involved will be shortly going their own way, all wrongs forgotten if not forgiven.

Director and co-screenwriter Sergei Bodrov shows us all the compassion and decency everybody has in common while at the same forces the knowledge upon us that a violent ending will be the inevitable result.

There are only two professional actors in the film. Sacha is played by Oleg Menshikov (*Burnt By the Sun*) and Vania is played by Sergei Bodrov Jr. who is the director's son. He was, in fact, not a professional actor when he was cast.

Prisoner of the Mountains was filmed in a small town called Rechi which has apparently not changed much since Tolstoy's time.

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- The Powder Room w/ Packing Heat Followed by Ted Hee Hee
- Project Grizzly w/ Love Child
- Lilies w/ The Hangman's
- Swann w/ Touch & Live

The Fine Print: Advance tickets available at Avenue Theatre, 493-4412. \$10.00 - \$20.00. All proceeds go to the benefit of the project.

★★★★★
TORONTO STAR
★★★★★
TORONTO SUN
★★★★★
NOW MAGAZINE
★★★★★
EYE WEEKLY
★★★★★
VANCOUVER SUN

"Two Thumbs Up!"

Siskel & Ebert

A Film by
Lynne Stopkewich

kissed

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OPENS FRIDAY, APRIL 25
EATON CENTRE CINEMAS

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FROM THE DIRECTOR OF 'CLERKS' COMES A COMEDY
THAT SHOWS JUST HOW UNPREDICTABLE ROMANCE CAN BE.

THE VILLAGE VOICE, Amy Taubin

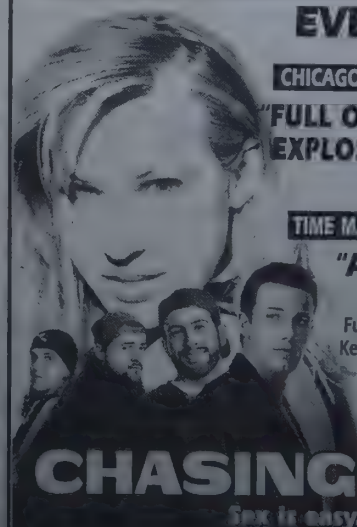
**"THE FUNNIEST, MOST
HONEST SEX-COMEDY I'VE
EVER SEEN!"**

CHICAGO-SUN TIMES, Roger Ebert

**"FULL OF TRUTH AND
EXPLOSIVE COMEDY!"**
Completely original.

TIME MAGAZINE, Richard Schickel

**"A TRUE MOVIE
RARITY..."**
Funny, smart and truthful.
Kevin Smith is an original.



CHASING AMY

Sex is easy. Love is hard.

WIKIPIEDIA: PRODUCED BY KEVIN SMITH. "CHASING AMY" BEN AFFLECK JOEY LAUREN ADAMS JACSON LEE DWIGHT OWELL AND JACSON MEWES
DAVID PANNER CHRISTOPHER DILL CORD JEREMY TENG KEVIN SMITH SCOTT MOSIER ROBERT PATRACE HOUTMAN
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Chasing Amy questions the nature of sexuality and love.

Amy's premise a flawed idea

FILM
BY RUSSELL
MULVY

Save me from successful Generation Xers. Not that some of my closest friends aren't in their twentysomethings, but it is not a matter of *age* so much as it is a matter of *not aging*. I am saying you are a Gen Xer if you decide to grow up real slow or not at all.

Most of the humor in films that deal with Generation Xers comes from this very idea, the idea that even though you are 20 or 23 or 27 you can not have experienced much, if anything, and life's truths keep getting in the way of your self-image.

Director/writer Kevin Smith is apparently a Gen Xer, though I believe he is a Baby Boomer. (By definition, a "Baby Boomer" is somebody born in the generation immediately following the Second World War. A generation is defined as 20 years. So, depending on when you mark the end of the Second World War, a Generation Xer is anybody born after either May 7 or Aug. 14, 1965. That's 1965, not 1959.) He is successful at what he does, which is not to be confused with being *good* at what he does.

Chasing Amy is the last installment in a trilogy that began with the film *Clerks* and had *Mallrats* in between. *Clerks* was a very unfunny film. *Mallrats* was even worse. *Chasing Amy* is actually entertaining if you can overcome the urge to smack the lead characters around and leave early.

There are these two comic book creators. They write, draw, ink, color and they have become a bit of a hit on the independent comic circuit. They meet a woman who is also a comic book creator. One of the guys, Holden, immediately falls for her. The woman, Alyssa, is a lesbian. Despite her sexual preferences, she wants to get to know Holden. Holden agrees and they become pals. Holden's partner and life-long friend, Banky, is threatened. Holden and Alyssa fall in love and begin a serious relationship.

So far, so good. Holden, played by Ben Affleck (*Dazed and Confused*) is an interesting character exploring a new relationship with a new type of person. Alyssa, played by Joey Lauren Adams, (*Michael*) is refreshing. She has her own face and voice. The chemistry between the two flows from the screen. Banky, played by Jason Lee, is apparently a professional skateboarder and has all the charisma of a

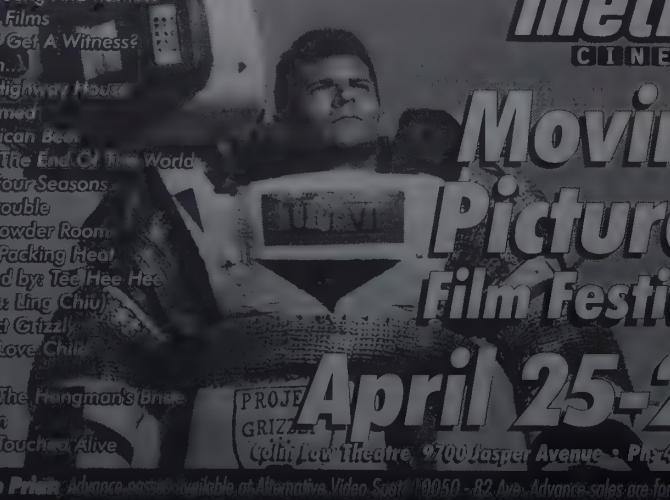
professional basketball player. He is even more threatened and begins digging into Alyssa's past.

And what horrible things does he find? Apparently, Alyssa has slept with men before. In fact, on at least one occasion, she had sex with two men at once. Holden, being the unsophisticated idiot he is, cannot handle Alyssa's past—the idea that he is not her first man. His solution is to get her and Banky into a ménage-a-trois, thereby letting Banky express his suppressed homosexual love and allowing himself to experience what Alyssa has experienced.

This could at least be considered workable from a story point-of-view if Holden was an unsophisticated idiot but he is not. He is successful, literate and urbane. The whole movie collapses on this one point. The whole situation leads to overlong speeches where people talk about what is important.

Chasing Amy is not a bad film. The problem is the artificial and forced sensibility that leads to the confrontation between Holden and Alyssa. Leave the film at the point where Banksy shows Holden Alyssa's high school yearbook. ●

Chasing Amy Princess Theatre Daily



• Live Bait
 • The Young And Restless
 Short Films
 • Can I Get A Witness?
 • Sshhh...
 • The Highway House
 • Groomed
 • American Boy
 w/ The End Of The World
 In Four Seasons
 • PM Trouble
 • The Powder Room
 w/ Packing Heat
 Followed by: Ted Hee Hee
 (Ditz Ling Chiu)
 • Project Gizz
 w/ Love Child
 • Lifes
 • w/ The Hangman's Bone
 • Swann
 w/ Touch & Alive

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every FRI: Hy-Phy-Nyte
FRI 25: Alter States Party

THE CORN

10145-104 Street, 420-6811
every FRI-SAT: DJ Deep Sky, DJ Dragon, DJ Spider

CRAZY FOX

5552 Calgary Trail South, 414-6340
every SAT: Kerri Anderson's Crazy Fox Sessions

DIMWOODIE

SUB, U of A, 492-8522
SAT 26: Matthew Sweet

LOLA'S

8230-103 Street, 436-4793
every THU: Spinning Acid Jazz

POLISH HALL

10960-104 Street, 439-3729
SUN 27: Social Distortion (ALL AGES)

PUBLIC DOMAIN

10167-112 Street, 423-7860
every TUE: Gothic with DJ Simonella
every WED: Urban Grooves with DJ RS
every THU: Trashateria Old & New School Punk
every FRI-SAT: DJ Vegas & DJ JD Dislexik
every SUN: Slaughter Hardcore with DJ JD Dislexik

REBAR

10551-82 Avenue, 433-3600
every SUN: DJ Big DaDa
every MON: Delicious DJ Brian
every TUE: DJ's Dwight Scrotum & Chuck Rock
every WED: Black Wednesday Scary Music for Scary People with DJ Black
every THU: Upstairs-Classic 80's with Mikey Doing That Flashback Thing
every THU: Downstairs-DJ Code Red
every FRI-SAT: DJ Mikee
SAT 26: Battle of the Beer Bands with the Real Mackenzies and LAMS
SUN 27: DJ Competition
TUE 29: Band Brains-An Exhibit of Gig Posters

THE RIV

10030-102 Street, 423-7820
THU 24: Virus 23, Slowburn, Bullyproof
FRI 25: Molly's Reach, Welcome
SAT 26: Hyperpsyche CD Release Party
THU 1: Maybellines, Juggernaut, Molly's Reach, Welcome-Kiss Tribute
FRI 2: Jazberry Ram
SAT 3: Amber 416, Maybellines, 1800's-Edmonton Rocks CD Release Party

THE ROULET

Private Member's Club, 10345-104 Street, 426-3150
every THU: DJ Big Dada

YIE BERRY

10708-124 Street, 439-3729
SAT 3: the Hanson Brothers, Maow, Billy

BLUES & ROOTS

H STREET BAR

9210-34 Avenue, 439-3301
FRI 25-SAT 26: Sophie & the Shuffle Hounds

HARRY'S PUB

2831 Fort Rd., 473-8705
every THU-SAT: Just Mikey
every SUN aft: Jam

BLUES ON WHITE

10329-82 Avenue, 439-5058
every SAT: Blues Jam
THU 24-SAT 26: Rockin' Highliners
THU 24: Rockin' Highliners CD Release Party
SUN 27: Singer/Songwriter Competition with Kevin Cook
MON 28-WED 30: House of Payne

CITY MEDIA CLUB

6005-103 Street, 433-5183
FRI 25: Painting Daisies, Invisible Jug Band, Ben Spencer
SAT 26: Harbord Trio

CORR'S

10407-82 Avenue, 433-1969
every SUN: Acoustic Open Stage with Joe Birede & Toni-Rae

CRAZY KITCHEN

137 Avenue & Fort Road, 496-7425
FRI 25-SAT 26: Kris Craig & George Taylor

DEZIO URBAN LOUNGE

8111-105 Street, 439-3388
every THU: Friends of Azul

EDMONTON PUBLIC LIBRARY THEATRE

7 Sir Winston Churchill Square, 454-6932
FRI 25: Khac Chi Ensemble

FATBOYZ

6104-104 Street, 437-3633
every WED: Kolger Rault Band Host Open Jam

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Gazabo Park, 104 Street & 83 Ave, 477-8281
SAT 3: Sticks & Stones (afternoon)

LOLA'S

8230-103 Street, 436-4793
every WED: Jeff Hendrick's New York Groove

LUNAR BUTE

10805-105 Avenue, 420-0200
every TUE: Acoustic Jam
every THU: Blues Jam
every FRI-SAT: Battle of the Bands

MARIO'S

4990-92 Avenue, 466-8652
every THU: Lionel Rault & Gary Bowman

MISTY ON WHITE

104588-82 Avenue, 433-3512
every MON-Open Stage

MUDDY WATERS

821-1-11 Street, 433-4390
FRI 25-SAT 26: the Headhunters
FRI 2-SAT 3: Kevin Cook

ROSIE'S

10604-101 Street, 423-3499
every SUN: Unplugged Open Stage by Jace

BARBENA'S

10158-97 Avenue, River Valley, 421-8904
every WED: Folk Open Stage

DELIAM PASTA HUTCHIN

11239 Jasper Avenue, 488-3838
FRI 25-SAT 26: Miguel Neri

MIDTOWN CAFE

10333-112 Street, 421-1326
THU 24-FRI 25: the Spirit Merchants, Hwy 2
SAT 26: the Kit Kat Club
MON 28: Open Stage with Painting Daisies, the Mike McDonald Band
TUE 29: Metalwood
THU 1: Jazz-A-Matazz '97
FRI 2-SAT 3: Carlos del Junco

TJ MAX

10805-105 Avenue, 413-9454
every FRI-SAT: Open Stage with the Panheads

UNCLE GLEN'S

7666-156 Street, 481-3192
FRI 25-SAT 26: Darrell Barr & Friends
FRI 2-SAT 3: the Cats

UPTOWN FOLK CLUB

Parish Hall, Christ Church, 12116-102 Ave, 488-6649
FRI 25: Open Stage, Annual Meeting, CKUA Fundraiser

COUNTRY

BILLY BOO'S

16625 Stony Plain Road, 484-7751
THU 24-SAT 26: Gene Friske
MON 28-SAT 3: Spirit of the Atlantic

COLISEUM

Northland's, 451-8000
THU 24: Vince Gill

FORDEN'S BOOBY

8906-99 Street, 461-1358
every MON: Open Stage & Jam
every WED: Bluegrass Jam Session
every THU: Old Time Fiddle Jam Session

HUNTERMAN SALOON

16648-109 Avenue, 444-7474
THU 24-SUN 27: Yahoos
TUE 29-SUN 4: Nadine & Raising Cain

BATTLEHAME SALOON

9261-34 Avenue, 436-1569
THU 24-SAT 26: Shameless
TUE 29-SAT 3: the Yahoos

BANDS MOTOR INN

12340 Fort Road, 474-5476
every FRI-SAT: Second Chance Band
every SUN: Jam

WILD HORSE

16625 Stony Plain Road, 484-7751
THU 24-SAT 26: Saylor Reins
MON 28-SAT 3: Lorilee Brooks

WILD WEST

12912-50 Street, 476-3388
every SAT aft: Jam; every MON: Jam
THU 24-SAT 26: Twister
MON 28-SAT 3: Sharp Shooter

POP & ROCK

H STREET BAR

9210-34 Avenue, 439-3301
FRI 25-SAT 26: Sophie & the Shufflehounds

BLACK DING

10425-82 Avenue, 439-1082
SAT 26aft: Dale Ladouceur
SAT 3aft: Triplicats
THU 1: the Velvet Olives

HOLLER WET

15120 Stony Plain Road, 484-6589
SAT 3: Thin Ice

BROKEN BAT BEER FEST

Sherwood Park Sportsplex, 2025 Oak St, 449-6510
SAT 26: the Howlers

CLUB CAR

11948-127 Avenue, 451-1498
FRI 25-SAT 26: Triple Dare
FRI 2-SAT 3: Gutter Cats

COLISEUM

Northland's, 451-8000
FRI 2: Kiss

CRAZY FOX

5552 Calgary Trail South, 414-6340
THU 24: Jam with Kerri Anderson & Company
FRI 25-SAT 26: Tar Baby
THU 1: Open Stage with Kerri Anderson and Not the Rolling Stones
SAT 3: Mike Binneroyke

DUE & DUCK PUB

180 Mayfield Common, 489-7766
every SUN: Open Jam with QED
every TUE: Battle of the Bands
FRI 25-SAT 26: Radio Flyer
TUE 29: Battle of the Bands with Cheaper Than Rent and Tragic Treasures
FRI 2-SAT 3: Sideshow Bob

KATON'S

Regency Hotel, 75 Street & Argyle, 465-7933
THU 24-SAT 26: Tacey Ryde
WED 30: Silver
THU 1-SAT 3: 6 Figures
1005 & DRAGON
105 St, 421-8920
THU 24-FRI 25: the Rob Taylor Duo

LAKE W' JAG'S

10620-82 Avenue, 433-9411
every WED: Ultimate Jam Sessions

JO'S POLAR PUB

6825-83 Street, 413-1883
SAT 26: the Robert Thomas Band

JOCREY CLUB

9227-111 Ave, 448-0441
FRI 24-SAT 25: Blu Krystal
FRI 2-SAT 3: the Glen Gray Band

KINGS KNIGHT PUB

9221-34 Avenue, 433-2599
every WED: Fast Freddy & the Knights of the Round Table
FRI 25-SAT 26: Sideshow Bob
FRI 2-SAT 3: the Howlers

MCCORMICK'S

170 Street & Stony Plain Road, 484-1833
FRI 25-SAT 26: Tom Sterling's Flashback Review

PEOPLES

10620-82 Avenue, 433-9411
FRI 25: Noise Therapy, Elemn, Kung Fu Grip
SAT 26: QED, Mark Hingleberg Band
THU 1: Jazberry Ram, guests
FRI 2: SkyPilot, Electrosonics
SAT 3: Evelyn Tremble, Benchwarmer, Sorry

RED'S

WEM, 481-6420
every THU-SAT: Red's Rebels
THU 24aft: the Sax Pistols and the Archbishop Choir

ROCK CENTRAL STATION

Kingsway Inn, 10812 Kingsway Avenue, 479-4266
every SUN: Jam Night

ROBAR'S

11715-108 Avenue, 447-4727
every SAT: Winner of FRI's Battle of the Bands
FRI 25: Battle of the Bands with Wyked and Tragic Treasures
FRI 2: Battle of the Bands with Cheaper Than Rent and Euphonic

ROSE BOWL

10111-117 Street, 482-5152
every SUN: Jam

XWRECK'S

10143-50 Street, 466-8069
FRI 2-SAT 3: Tom Sterling's Flashback Review

YETTERDAY'S

112-205 Carnegie Drive, St. Albert, 459-0295
FRI 25-SAT 26: Prisoner
FRI 2-SAT 3: Black Jack SEC

ZAC'S PLACE

9855-76 Avenue, 439-1901
every TUE: Open Jam

JAZZ

WILLIAM CLUB

10505-82 Avenue, 433-3654
THU 24: the Rockin' Highliners
SUN 27: the Dave Babcock Trio

BLACK DOW

10425-82 Avenue, 439-1082
every SUN: Root Down-Live Acid Jazz

FARGOS

10307-82 Avenue, 433-4526
every WED: Live Jazz

GEORGE & DRAGON

10425-100 Avenue, 421-8920
THU 24-FRI 25: Rob Taylor Duo

HELLO DELI

10725-124 Street, 454-8527
THU 24: the Judy-Anne Wilson Quartet
THU 1: the Rob Thompson Quartet

JAZZ AND REFLECTIONS

Ritchie United Church, 9624-74 Ave, 435-8170
SUN 27aft: Sue Moss Quartet
SUN 4aft: PJ Perry Quartet

LA RONDE

Crowne Plaza, 10111 Bellamy Hill, 428-6611
every THU-SAT: John Fisher & Johanna Silanpaa

NINA'S

10139-124 Street, 482-3531
FRI 25-SAT 26: Bryan SimEnroll Zassre Duq

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Sunday, April 27

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BELEK
10180-101 Street, 429-2752
FRI 25-SAT 26: Sue Moss Quartet

YARDHARD SUITE
10203-86 Avenue, 432-0428
every TUE: Open Jazz Jam
FRI 25: Mike Allen Quartet
SAT 26-SUN 27: EBBS Big Band
THU 1: Momentum-Experimental Performance
FRI 2-SAT 3: Mwendo Dawa

LOCAL PUBS

CROWN & DERRY
13103 Fort Road, 478-2971
THU 24-SAT 26: Richard Blaze
THU 1-SAT 3: Dave Helbert

LION'S HEAD PUB
4440 Calgary Trail, 437-6010
every SUN: Square Dog Jams
THU 24-SAT 26: Doug Stroud
MON 28-SAT 3: Mark McGarrigle

TJ MAX CAFE
10805-105 Avenue, 413-9454
every FRI-SAT: Open Stage hosted by the Pan Heads

KARAOKE

BAM BAM
7522-178 Street, 481-7474
every other WED & SUN: Karaoke with Bam Bam Ray & Stormin' Norm

BAM-B
4249-23 Avenue, 461-2244
every THU & SAT: Karaoke

BEAVER LAKE LOUNGE
5017-50 Street, 929-5515
every FRI: Karaoke

BELLY BROS
Continental Inn, 16625 Stony Plain Rd, 484-7751
every TUE: Karaoke

BLUE QUAIL
326 Saddleback Road, 434-3124
every SAT: Karaoke

BOILER WEST
every TUE-SAT: Karaoke
15120 Stony Plain Road, 484-6589
every SUN: \$1000 Karaoke Contest

CHICAGO JOE'S
11405-95 Street, 479-4040
every THU: Karaoke

CHRISTOPHER'S
86 Street & Milbourne Road, 433-5794
every TUE: Karaoke

CLIFF CLAYVIN'S
9710-105 Street, 424-1614
every FRI: Fantastic Karaoke

CRAZY FOX
5552 Calgary Trail South, 414-6340
every THU: Ladies Night Karaoke

CROWN & DERRY
Neighbourhood Inn, 13103-Fort Rd, 478-2971
every TUE: Karaoke

DANNY HACHESAW'S
89 Street & 28 Avenue, 469-4433
every TUE: Karaoke

FRANKIE Y'S
3046-106 Street, 437-1887
every WED & FRI: Karaoke

GAS PUMP
114 Street & 102 Avenue, 488-4843
every TUE-WED: Goofy Gord & Pretty Pauline's Karoke Show

KJO LOUNGE
10044-82 Avenue, 433-5794
every THU & SUN: Karaoke

LIBERTY LOUNGE
5104-93 Street, 434-4484
every SAT: Karaoke

OLIE'S
9945-50 Street, 466-3232
every MON & FRI: Karaoke

PINK WHISTLE
9912-82 Avenue, 432-0188
every WED & SAT: Karaoke

POLAR PUB
6825-83 Street, 413-1883
every MON: Karaoke

RAINBOW PUB
4005 Calgary Trail North, 461-0276
every WED-THU: Karaoke

THE BOOST
Private Member's Club, 10345-104 St, 426-3150
every MON: Karaoke

ROSARIO'S
11715-108 Avenue, 447-4727
every THU: Karaoke

ROSIE'S
10604-101 Street, 423-3499
every WED-SAT: Karaoke

SHANESPEAR'S
10306-112 Street, Upstairs, 429-7234
every SUN: Karaoke

THE MAX-MA
10123-112 St., 423-3838
every MON: Karaoke

SPORTSMAN'S
145, 8170-50 Street, 462-6565
every TUE: Karaoke

STRATHFORD
9514-87 Street, 465-5478
every WED: Karaoke

WHISTLE STOP
12416-132 Avenue, 451-5506
every WED: Karaoke

WILD HORSE SALOON
Continental Inn, 16625 Stony Plain Rd, 484-7751
every MON, SUN: Karaoke

WILD WEST
12912-50 Street, 476-3388
every TUE: Karaoke

WINDMILL
101 Milbourne Mall, 462-6515
every SUN: Karaoke

LIVE COMEDY

YUN YUKS
Bourbon Street, WEM, 481-YUKS
THU 24: Bud Andersen, Patrick Maliha, Bill McIntosh
FRI 25: SPCA Benefit with Bud Andersen

CLUB NIGHTS

1001 NIGHTS
10018-105 Street, 448-1001
every FRI-SAT: R&B, Hip Hop, Retro with DJ

UNIVERSITY
Kingsway Inn, 10812 Kingsway Ave, 479-4266
every TUE-SAT: DJ Kelly

CLUB LA
Leduc, 5705-50 Street, 986-4018
every MON, WED-SAT: DJ Stretch

THE N' KENT'S
10620-82 Avenue, 433-9411
every THU: Student's Night

JOX SPORTS BAR
15327-97 Street, 476-6474
every WED: NHL Night with the Bear

BEAR'S SLED DOG HOSTS
9221-34 Avenue, 433-2599
every THU: the Bear's Sled Dog Hosts Canadian Rocks Thursdays

OASIS
11725B Jasper Avenue, 488-0235
every MON: Morbid Mon with DJ Cryptic Calvin
every TUE: DJ Ian Toxicated and DJ CD Skips
every WED: Dangerous Curves Lingerie Show
every THU: 80's Retro with DJ Spiderman and DJ Spin Doctor
every FRI-SAT: DJ Ian Toxicated and DJ Spin Doctor
every SUN: DJ Ian Toxicated and DJ CD Skips

PUBLIC DRUMMAN
10167-112 Street, 423-7860
every TUE: Gothic with DJ Simonella;
every WED: Urban Grooves with DJ RS;
every THU: Trashateria Old & New School
Punk; every FRI-SAT: DJ Vegas & DJ JD Dislexik; every SUN: Slaughter Hardcore with DJ JD Dislexik

HEB'S
WEM, 481-6420
every SUN-WED: Kenny K's Sounds of the Past & Present

HOVE CENTRAL STATION
Kingsway Inn, 10812 Kingsway Ave, 479-4266
every SUN: Jam Night

SHANESPEAR'S
10306-112 Street, Upstairs, 429-7234
every FRI: Women Only;
every TUE: Blind Draw Darts Jitney

SPORTSMAN'S CLUB
5706-75 Street, 413-8333
every Night: Dancing with DJ G

BOGIES
10505-82 Avenue, 439-8594
every WED: Warthog Wednesday

CLASSICAL

ALBERTA COLLEGE CONSERVATORY OF MUSIC
All Saint's Anglican Cathedral, 10035-103 St, 428-1851
FRI 25: The Schola Cantorum Women's Choir

DA CAMERA SINGERS
West End Christian Reformed Church, 10015-149 Street, 436-4160
FRI 2: Musica Festiva

EDMONTON SYMPHONY ORCHESTRA
Jubilee Auditorium, 451-8000
SUN 27: A Little Chamber Music
FRI 2-SAT 3: Parade of Pops presents Showboat

EDMONTON OPERA
Jubilee Auditorium, 451-8000
SAT 26, TUE 29, THU 1: the Daughter of the Regiment

WESTWOOD UNITARIAN CHURCH
11135-65 Avenue, 439-8339
FRI 25: the Griffin Consort

DOG & DUCK PUB
180 Mayfield Common
170 St. at Stony Plain Rd.
(next to Country Kitchen Restaurant)
"Your place in the west end for great live music."

April 25 & 26
RADIO FLYER
with a Tribute to THE EAGLES
May 2 & 3
SIDESHOW BOB

May 9 & 10
100 WATT BULB
May 16 & 17
GROOVEY RUDIES
EVERY TUESDAY
THE WORLD FAMOUS DOG 'N' DUCK
BATTLE OF THE BANDS
GREAT PRIZES FOR WINNING BANDS
EVERY SUNDAY NIGHT
OPEN JAM
FEATURING HOUSE BAND
Q.E.D.

LIVE MUSIC & REAL MUSIC
100 POINTS OF SPECIAL WHEN LIT
100 SPECIAL WHEN LIT
MAKING NEXT LETTER SPECIAL WHEN LIT
ON NEXT LETTER WHEN LIT
Bring Your Own Tunes
Apr 24 - NICKELBACK plus RAKE
Apr 25 - NOISE THERAPY, ELEMN, KUNG FU GRIP w/ Mark Hingleberg Band
May 1 - JAZZBERRY RAM w/ Guests
May 2 - SKY PILOT plus THE ELECTROSONICS
5 BALLS PER GAME
PEOPLES NIGHT CLUB
10620 - 82 AVENUE
Surrey No Minors InfoLine: 431-0038

It's N' Iggy's
WE HAVE IT ALL!
APRIL 24 - 26
Steve McGarrett's Hair
SMOOTH TUESDAY
SMOOTH TUNES
Every Week!
APR. 29
EVERY WEDNESDAY
JAM NITE
WITH YOUR MOST STEVE HOY
(Bring your axe!)
EVERY THURSDAY
is STUDENTS' NIGHT
SHOW YOUR I.D. AND GET HAPPY HOUR PRICED FOOD & DRINKS!
renford inn on whyte
433-9411 10620 82 ave.

It's Exactly What's Going On Out There

E-town live

Listings are FREE • VUE Fax: 256-2889 • Deadline 3:00 pm Friday

GALLERIES —

SHOWS OPENING/EVENTS/HAPPENINGS

BUGERA ARTS

12310 Jasper Ave. 482-2854.

Group show, Apr 24-May 9, Spring Gallery Walk SAT, May 2 & SUN, May 3.

CITY HALL

Sir Winston Churchill Sq. 488-9838

Installation artist Ken Gregory in a concert, presented by BEAMS and FAVA. MON, Apr 28, 8 PM.

DOUGLAS VOELT

10332-124 St. 488-4445

WILF PERREAULT: Water colors, back alleys. May 3-15, Gallery Walk SAT, May 3 & SUN, May 4, Artist in attendance SAT, May 3, 2-4 PM.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq. 422-6223

THU 24: Seniors art tour

THE FRINGE GALLERY

BSMT, 10516 Whyte Ave. 432-0240

ROOD, IENIEUDE: New work by Peggy Gahn. Thru May.

THE FRONT

12342 Jasper Ave. 488-2952

MAY FLOWERS: Four Edmonton artists, Sylvia Blasko, John Freeman, Lynn Malin, Hilary Prince. May 1-17. Open SAT May 3 & SUN, May 4 for the Spring Gallery Walk.

MAECOUNT HOUSE GALLERY

3rd Floor, 10215-112 St. 426-4180

SACRED SEX: Curated by Dawn McLean, works by Neil Fielt, Liz Ingram, Lyndal Osborne, Anne Roberts. May 1-31. Opening reception, THU, May 1, 7:30-10 PM.

LATITUDE 53

10137-104 St. 423-5353

MAY DAY EXHIBITION: Political works. Apr 26, May 1, May Party Day, 7 PM.

UPPER THAMES

5411-51 St. Stony Plain, 963-2777

Michael Mott, pointillism; Maureen Olesky, glass; Heather Edwards, porcelain. May 1-26. Opening reception, SUN, May 4, 1-4 PM

REBAR

10561-82 Ave. 488-3476

BAND BRAINS: Art by Spyder Yardley-Jones. TUES, Apr. 29, 6-8 PM.

SERENDIPITY GALLERY & FRAME SHOP

9860-90 Ave. 433-0388

New phantasmagoric paintings by Peca Rakovic. Apr 26-May 27. Opening reception, SAT, Apr 26, 12-5 PM.

ST. ALBERT PLACE

Lobby, 5 St. Anne St. St. Albert, 460-4324

THE PAINTERS TEA PARTY: St. Albert Painters' Guild All Member Show, Apr 25-27. Opening reception FRI, Apr 25, 7:30-10 PM.

VANDERLIESE

10344-134 St. 452-0286

Solo exhibition of recent paintings by David Canine. Apr 29-May 26.

WEST END

12308 Jasper Ave. 488-4892

New paintings by Alex Janvier, R.C.A. Apr 26-May 8. Opening reception, artist in attendance SAT, Apr 26, 1-4 PM. Spring Gallery Walk SAT 3-5 PM.

ART GALLERIES

ARDEN GALLERY

215-6 Carnegie Dr. Campbell Business Park, St. Albert, 419-2676

http://www.compumartab.ca/bozena/arden.htm

CARTOON EXHIBITION: by Michael V. Tiaczyk. ANGELO MARINO L.E.: Sports figures, prints.

ARTISTICALLY SPEAKING ART STUDIO

Callingswood Sq. 6717-177 St. 487-6559

Paintings and sculptures by Jean Birnie.

THE ARTISTE MARKET PLACE

Westmount Shopping Centre, 111 Ave. Ernest Rd. 908-0320

ERNEST HOUM: New abstract works. 'til May 2.

ASH STREET GALLERY

913 Ash Street, Sherwood Park, 467-1905

SWING OF SPRING: Members of Art Society of Strathcona County.

BEACHCLAW

10403-124 St. 482-1204

Featuring gallery artists Fred McDonald, Dennis Bruce, Sylvia Armeni and Mel Heath. Also new Inuit sculptures by Baker Lake artist Paul Tookookook and Barnabus Arnassuag.

CITY HALL

City Rm, Sir Winston Churchill Sq. 496-8256

EDMONTON ART CLUB: Until Apr 30.

DOUGLAS UNELL

10332-124 St. 488-4445

SPRING SHOW '97: Until May 1.

EGLE ONE GALLERY

202, 9644-54 Ave. 435-5384

GRACE JANE: Mixed media works. Thru April.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq. 422-6223

VIKKY ALEXANDER: Between DREAMING AND LIVING: Installation and photographs based on fantasies we build for ourselves. Until June 15.

DISREPRESENTATION: An exploration of the range of abstract art currently being produced in Alberta, from pure abstraction and the reactions to it, to independent explorations. Until June 15.

NEW ACQUISITIONS: Works recently acquired by the gallery either through donation or purchase. These acquisitions reflect the gallery's priority for historical and contemporary Alberta art. 'til June 15

THE POOLE FOUNDATION GIFT: A new Permanent Collection Exhibition. A survey of Canadian art from the early 1800s to present.

PROJECT ROOM: #12. THE HUMAN FORM IN CONTEMPORARY INUIT ART Sponsored by the Bearclaw Gallery and an anonymous supporter. Until May 18.

ELECTRUM DESIGN STUDIO

12419 Stony Plain Road, 482-1402

IN TANDUM: Recent works in porcelain & stoneware by Jim Eskonen; works on paper by Helen Hadala. Until May 10.

FAE GALLERY

U of A, 1-1 Fine Arts Bldg, 112 St. 89 Ave. 426-2081

COMING OUT: Work from the U of A Bachelor of Design graduating class. 'til Apr 27.

MUSEOCORDIA HEALTH CENTRE

16940-87 Ave. Garden Court Cafe, 484-8811, ext 6475

ART REMEDIES: Work by students from Artra's Upstairs Art School. 'til June 30.

FOYER GALLERY

Stanley A. Milner Library, 7, Sir Winston Churchill Sq. 496-7070

THE SCIENTIFIC LANDSCAPE: Loan from EAG, includes works from Jacques Rioux, Karen Brownlee, Jim Davies. Until Apr 28.

THE FRINGE GALLERY

BSMT, 10516 Whyte Ave. 432-0240

ICONOGRAPHY II: Installation, mixed media by Brent Irving. 'til Apr 30.

THE FRONT

12312 Jasper Ave. 488-2952

Linda O'Neill, landscape paintings. PORCELAIN VESSELS: Akiko Kohana. 'til Apr 26.

GALLERY DE JONGE

27022A Hwy 16, Spruce Grove, 962-9505

Group exhibition, gallery artists.

GALERIE WOLTJEN

http://www.woltjenart.ca

Exhibit on the Internet's World Wide Web.

GIORDANO GALLERY

208 Empire Bldg, 10090 Jasper Ave. 429-5066

SPRING SHOW: Featuring works by Francesco Clemente, Mimmo Paladino, Barbara Ballachey et al. 'til Apr 26. Gallery open 11-5 WED & SAT and by appointment.

HARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St. 426-4180

DEATH WITHOUT BODIES: Works by Leslie Thompson. 'til Apr 26.

IML GALLERY

10624-82 Ave. 433-6834

New water colors by Carol Hama. 'til Apr 28.

IRON AGE

Bonnie Doon Shopping Centre, 914-3911

Featuring nine local designers.

JANE'S PICTURE FRAMING & GALLERY

10145-104 St. Main & 2nd Fl. 426-4649

Water colors and pastels by Artist Ellen Fry.

KAMEKA GALLERY I

7510-82 Ave. 944-9497

Northern Images by Willie Wong. Wildlife prints by various artists.

KAMEKA GALLERY II

9939-170 St. 413-8362

Originals and prints by Terry O'Connor, David Kieller, Wei Wong & Kee Wong.

LATITUDE 53

10137-104 St. 423-5353

THE MEDICINE CHEST PROJECT: by Manitoba artist Helene Dyck. Until Apr 26.

MAINFESTO

10043-102 St. 423-7901

TRUE MUMMY: Eight artists reflect the themes found within the play. Thru April.

MANUSHA'S GALLERY

9921 Jasper Ave, Macdonald Place, 413-4575

Abstracts by Violet Langois Michaud; VISION OF FORT EDMONTON: by Richard Dixon; Spiritual works by Jan Rosgen; Florals by Pat Kshyk Maltz: Thru Apr.

MCQUEEN GALLERY

U of A Hospital, 8440-112 St. 492-4211

WILLIAM R. SINCLAIR AND LOCAL ARTISTS IN SUPPORT OF THE UNIVERSITY HOSPITAL FOUNDATION: Patricia McEvoy, Gloria Mok, Henry Shimizu, Sylvia Blasko, Neil Lazaruk, Maureen Harvey, Alfred Schmidt, Mary Masters, C.W. Carson and John Dittopa. Until May 3.

MUSEOCORDIA HEALTH CENTRE

16940-87 Ave. 484-8811, ext 6475

South wing dayward corridor.

C.W. CARSON: Mixed media works, images from art history and collaged with images of pop culture, materials and images are often recycled. Until May 19.

OFF THE WALL: Works in clay by Lil Cadman. Until May 21.

MUSE HERITAGE MUSEUM

Sc Albert Pl, 5 St. Anne St. St. Albert, 459-1528

PANGNIRTUNG PRINTS: HERITAGE AND SURVIVAL: Printmaking works of fourteen Inuit artists. Until Apr 27.

MUSEUM CONSERVATORY

9626-96A St. 496-8755

Floral watercolors. Until June 1.

NATALIAT GALLERY

11013-87 Ave. 433-2632

OPPERTSHOUSE

5411-51 St. Stony Plain, 963-2777

Landscapes by Paul Baird: portrait paintings by Terry McCue; porcelain bowls by Patricia Prince; jewellery by Simon Wroot. Until Apr 28.

ORIGINAL ART GALLERY

Grandin Mall, 22 Sir Winston Churchill Ave. St. Albert, 460-4324

VIRTUAL REALITY—IMAGINARY LANDSCAPES OF WESTERN CANADA: Water colors and ink paintings by Ron Taylor and Robert Hall. Until May 3.

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave. St. Albert, 460-4310

VEILED RECONCILIATION (FLORA): Holly Newman joins the domestic environment and nature. Until May 3.

ROWLES AND COMPANY LTD.

Coppers & Lybrand Tower, Mezzanine Level, 1030-103 St. 426-4035

Works by Cherne Moses, Barb Brooks, Sigrid Behrens, Eva Bartel, Arlene Wasylmychuk and Linda O'Neill, et al. >Apr.

Commerce Place Gallery, 10155-102 St. Oils by Gordon Harper. Thru Apr.

Westin Hotel, The Pradera, 10135-100 St. Pastels by Audrey Pannmuller. Thru Apr.

SCOTT GALLERY

10411-124 St. 488-3619

NEW LANDSCAPES: Paintings on canvas and paper, by Gerald Faulder. Until May 7.

SNAP PRINT GALLERY

10137-104, back of Latitude 53, 423-1492

INSIDE OUT: Photographs by Marlene MacCallum. Until April 26.

SELECT RESTAURANT & BAR

10610-101 St. 429-2752

SPECIAL-T-GALLERY

284 Saddleback Rd. 437-1192

A BREATH OF SPRING: Cindy Barratt, Sophia Podryhyla. Until Apr 30.

TAP NIKOKEO GALLERY

139-15333 Castle Downs Rd, Lake Beaumaris Mall, 413-0147

Featuring Song Birds by Gina Christofferson and water colors by Jim Sha.

TWO GUYS WITH PIPES

10554-82 Ave. 2nd Fl. 448-7273

RANDAL KAY: A National Treasure.

VANDERLIESE

10344-134 St. 452-0286

Solo exhibition of recent paintings by Jonathan Forrest. Until Apr 28.

VICTORIA ART GALLERY

Victoria School, 1020-108 Ave. 426-3010

Sculpture and ceramics featuring Victoria students 3-D art works. Apr. end May.

CRAFT SHOWS

ALBERTA CRAFT COUNCIL

10106-124 St. 488-6611

Cloth constructions and paintings by Wendy Toogood. Until Apr 26.

FORGED & HEWN: Juried exhibition by members of the Southern Alberta Chapter of the Western Canadian Blacksmiths Guild and Woodworkers Alliance. Thru May

MUSEUMS/DISPLAYS

ALBERTA AVIATION MUSEUM

11410 Kingsway Ave. 453-1078

Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM

24215-34 St. 472-6229

Housed in the railway station built at St. Albert in 1909.

BIENNO WEIR

871-82 Ave. 468-6983.

www.ouest.com/reportage. www.ouest.com

CANADA'S AVIATION HALL OF FAME

Reynolds Alberta Museum, Hwy 13, 361-1351

A tribute to the people who pioneered and advanced aviation in Canada.

CITY HALL

Sir Winston Churchill Sq., City Rm, 496-8256

1997 Corporate Display now on view. Display of Hult: Our Twin City >Ongoing.

THE BAHAI FAITH: Photographs, community service of the Bahai Faith. 'til Apr 30.

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM

McKay Ave Sch, 10425-99 Ave. 422-1970

THE EDMONTON SCHOOLBOYS BAND (1936-1969)

EDMONTON SPACE & SCIENCE CENTRE

451-3344

IMAX Theatre: Margaret Zeidler Star Theatre; Exhibit Galleries, live science demonstrations. VISIONS OF THE UNIVERSE: Paintings by Joe Tucciarone, images from the Hubble Space Telescope, color astrophotography by David Malin. Until May 14.

JOHN JANZEN NATURE CENTRE

Fort Edmonton Park, Fox Dr, Whitemud Dr, 496-2939

THE BOREAL FOREST: Interactive display, Boreal Toads, games and videos. 'til Apr. 30.

JOHN WALTER MUSEUM

Kinsmen Pl, 9100 Watertide Hill, 496-4852.

SUNDAY OPENINGS: 1-4 pm.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE

N. Legislature Grounds, underground pdwy, 422-3982

CHOCOLATE LOVER'S DINNER

Cafe Soleil Restaurant, 10360 Whyte Ave, 438-4848

Chocolate at every stage of a four course meal. Also featuring live music with a jazz duo Charlie Austin and Bob Miller. WED, Apr. 30, 6:30 PM.

THE GREAT HUMAN RACE

U of A, SUB, 114 St, 89 Ave, 482-6431

SUN 27: 10 AM

GROWING DREAMS 4TH ANNUAL SPRING FESTIVAL

Machynre Gaszbo Park, Old Strathcona Bus Barns SAT 3-SUN 4: Fundraising project of Youth Emergency Shelter Society

JAZZ-A-MATAZZ '97

Sidetrack Cafe, 11033-112 St, 497-4364

THU, May 1: A Fundraising Special Event for the Canadian Cancer Society. Featuring Dave Babcock, Brian Chan Vivianne Cardinal, Hazel Proctor, Johanna Sillanpaa et al.

SPORTS EVENTS

BASEBALL—EDMONTON TRAPPERS

Telus Field, 10233-96 Ave, 429-2934

THU 24: Trappers vs Col. Springs Skysox, 7:05 PM

CAPITAL RACEWAY

Hwy 19 2 kms West of Hwy 2, 493-9000

OVAL RACING: SAT 3: Test & Tune, weather permitting

HOCKEY—EDMONTON OILERS

Edmonton Coliseum, 451-8000

SUN 27: Game 6, if nec., noon.

HORSE RACING

Northlands

MON > SUN: Simulcast racing

FRI 25: Harness Racing, 6:30 PM, Spectrum

SAT 26-SUN 27: Harness Racing, 1:30 PM, Spectrum

WED 30: Harness Racing, 6:30 PM, Spectrum

FRI 2: Harness Racing, 6:30 PM, Spectrum

LITERARY EVENTS

ALBERTA PLAYWRIGHTS NETWORK

Stanley Milner Library, 1-800-268-8564

SAT 3: Workshop-Character Development Through Improvisation

BLOCK 1912 EUROPEAN CAFE

10361-82 Avenue, 483-2032

every TUE: Scroll of Poets

TUE 25: Poetry Readings-Theme: Heroes and Holy Innocents

NISSY ON WHITE

104588-82 Ave, 433-3512

every SUN: Open Stage Poetry and Prose Readings

ORLANDO BOOKS

10640-82 Avenue, 432-7633

FRI 25: Andrea Spalding-Reading

FRI 2: Poet Sylvia Legris

TJ MAX

10805-105 Avenue, 413-9454

every WED: Poetry Reading

MEETINGS/LECTURES/WORKSHOPS

BOYS & GIRLS CLUBS

Six Locations, 483-5599

weekly: Parent Talk-Talking to Your Children

DEVONIAN BOTANIC GARDEN

5 km N. on Hwy 60, 987-3054, 987-2064

THU 24: Low Maintenance Gardening, 7-9:30 PM: Balcony Boxes & Patio Pots, 7-10 PM

FRI 25-SAT 26: Willow Throne Chair

SUN 27: Willow Basketry, 9 AM-5 PM; Willow Arbour, 9 AM-5 PM

MON 28: Hanging Baskets, 7-9:30 PM

TUE 29: Balcony Boxes & Patio Pots, 7-10 PM

EDMONTON OUTREACH

THU 1: Reporting for Beginners

SUN 4: Learn to Use Blueprint

TUE 6: Experience the Music of India-Course

TUE 6: Learn Layout and Design-Course

JOURNEY '97

Life Enrichment Centre, 8703-50 Avenue, 462-4491

THU 24: The Power of Self Acceptance

SAT 26: the Transformation Process

WENDRAFF ART

10660-105 St, 426-7820

SAT 26: CALLIGRAPHY

STANLEY A MILNER LIBRARY

7 Sir Winston Churchill Square, 424-1461

SAT 26: Workshop on the Challenges of Translating Health Education Material

TOASTMASTERS

City Hall, Heritage Room, 988-8563

every WED morn: Brush up on Your Public Speaking

VARIETY

COLISEUM

Northland's, 451-8000

SAT 26: Stars on Ice

EDMONTON ART GALLERY

2 Sir Winston Churchill Square, 422-6223

SUN 27: Picture Perfect Postcards-Crete a Canadian Classic

SUN 4: Learn to Carve Soapstone

HAWRELAK PARK

South Side of Grosz Bridge

SUN 27: Earth Day (12-6pm)

RED'S

WEM, 481-6420

every THU: Ladies Night

SHAKESPEARE'S

10306-112 Street, 429-7234

SUN 27: Kid's Day-Family Activities

SIDETRACK CAFE

10333-112 Street, 421-1326

every SUN: Variety Night

STREETEAT

10127-100A Street, 413-6294

every MON: CD Swap

DANCE

PROVINCIAL MUSEUM

12845-102 Avenue, 453-9100

SUN 27: Pedro Guasp Dancers

KIDS STUFF

CALDER LIBRARY

12522-132 Avenue, 496-7090

every THU: Pre-School Storytime

CAPILANO LIBRARY

Capilano Mall, 496-1802

every TUE: Hey Diddle, Diddle

every THU: Once Upon A Time

CASTLEDOWNS LIBRARY

15333 Castledowns Road, 496-1804

every TUE: Time for Twos

every WED: Pre-School Storytime

CITADEL THEATRE

426-4811

All APR & MAY: Theatre Classes for Kids

EDMONTON ART GALLERY

2 Sir Winston Churchill Square, 422-6223

SAT 26: Kid's Art Classes Start

SUN 27: Picture Perfect Postcards-Crete a Canadian Classic

HIGHLANDS LIBRARY

6710-118 Avenue, 496-1806

every TUE: Pre-School Storytime

every THU: Time for Twos

HORIZON STAGE

1001 Calahoo Road, 962-8995

SUN 27: Jack Grunsky

IDEALWIDE LIBRARY

8310-88 Avenue, 496-1808

every TUE: Time for Twos

every WED: Pre-School Storytime

JASPER PLACE LIBRARY

9010-156 Street, 496-1810

every WED & THU: Pre-School Storytime

LONDONDERRY LIBRARY

Londonderry Mall, 496-1814

every TUE & WED: Pre-School Storytime

STANLEY A MILNER LIBRARY

7 Sir Winston Churchill Square, 496-7000

every MON: Drop-in Daycare

MILLWOODS LIBRARY

Millwoods Towne Centre, 496-1818

every TUE/WED, & THU: Pre-School Storytime

every FRI: Time for Twos

SHAKESPEARE'S

10306-112 Street, 429-7234

SUN 27: Kid's Day-Family Activities

SOUTHGATE LIBRARY

Southgate Shopping Centre, 496-1822

every TUE/WED, & THU: Pre-School Storytime

SPRUCEDOWN LIBRARY

11555-95 Street, 496-7099

every THU: Pre-School Storytime

STRAVINSKY LIBRARY

8331-104 Street, 496-1828

every TUE: PRE-SCHOOL STORYTIME

WOODCROFT LIBRARY

13420-114 Avenue, 496-1830

every WED: PRE-SCHOOL STORYTIME

Highlights

Listings are FREE • VUE Fax, 426-2889 • Deadline 3:00 pm Friday

THU APR 24

THE BEST OF THE BANFF FESTIVAL MOUNTAIN FILMS

Myer Horowitz Theatre, SUB, U of A, 432-0707

A collection of the best

Time: 7:00pm;

Tix: advance \$10, at the door \$12

SLIP INTO THE 70'S

Lola's, 8230-103 Street, 436-4793

The food, the mood, the music with prizes for best costume

Tix: \$15

VINCE GILL IN CONCERT

Coliseum, 451-8000

Country main staple and fine Elvis impersonator

Time: 7:30pm;

Tix: \$37.50

FRI APR 25

THE GRIFFIN CONSORT IN CONCERT

Westwood Unitarian, 11135-65 Ave, 439-8339

Classical trio

Time: 8:00pm;

Tix: \$10

THE KHAC CHI ENSEMBLE IN CONCERT

Edmonton Public Library Theatre, 7 Sir Winston Churchill Square, 454-6932

Traditional music from Vietnam

Time: 8:00pm; Tix: advance \$12, at the door \$14

METRO CINEMA'S MOVING PICTURES FILM FESTIVAL

Calin Low Theatre, 9700 Jasper Ave, 425-9222

All the pictures you won't see at your local theatre

Time: Project Grizzly 7:00pm, Live Bait 9:15pm;

Tix: Single \$6, 3 movie pass \$15, 5 movie pass \$25

SCHOOL'S OUT BASH

Rev Cabaret, 10030-102 St, 423-7820

Featuring Molly's Reach and Welcome

Time: doors 8:30pm, show 10:00pm

Tix: \$6

SPCA COMEDY FUNDRAISER

Yak Yak's, Bearson St, WEM, 453-2226

Featuring Bud Andersen

Time: doors 6:30pm, show 7:30pm

Tix: \$8.50 in advance only

SAT APR 26

BROKEN BAT BEER FESTIVAL

Sherwood Park Sportsplex, 2025 Oak St, 449-6510

Featuring the Howlers in concert

Time: 8:00pm;

Tix: \$10

EDMONTON OPERA PRESENTS THE DAUGHTER OF THE REGIMENT

Jubilee Auditorium, 14455-87 Ave, 451-8000

Donizetti's romantic comedy

Time: 7:30pm; Tix: \$18-\$74

MATTHEW SWEET IN CONCERT

Dinwoodie, U of A, SUB, 492-8522

With Bloody Chiclets

Time: 8:30pm; Tix: \$23

METRO CINEMA'S MOVING PICTURES FILM FESTIVAL

Calin Low Theatre

9700 Jasper Ave, 425-9222

All the pictures you won't see at your local theatre

Time: The Young & the Restless Short Films 4:00pm, American Beer 7:00pm, PM

Trouble 9:00pm;

Tix: Single \$6, 3 movie pass \$15, 5 movie pass \$25

SUN APR 27

EARTH DAY

Hawrelak Park, Southside of Grosz Bridge

Earth friendly activities, music, info booths and kiddie fun

Time: 12:00-6:00pm;

Admission is free but a food bank donation is welcome

KIDDIE ENTERTAINER JACK GRUNSKY

Horizon Stage, 1001 Calahoo Rd, Spruce Grove, 941-8995

Take a musical trip around the world

Time: 1:00pm;

Tix: adult \$9, senior/student/kid \$6

METRO CINEMA'S MOVING PICTURES FILM FESTIVAL

Calin Low Theatre

9700 Jasper Ave, 425-9222

All the pictures you won't see at your local theatre

Time: The Powder Room 2:30pm, Project Grizzly 4:00pm, Lilies 7:00pm, Swann 9:15pm;

Tix: Single \$6, 3 movie pass \$15, 5 movie pass \$25

SOCIAL DISTORTION ALL AGES SHOW

Polish Hall

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Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words **FREE**, providing the ad is non-profit.

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Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication.

Placement will depend upon available space.

ACTORS WANTED

Actors wanted for Fringe comedy. For information or audition, call 438-0746

ARTISTS TO ARTISTS

FACES & FIGURES aims to showcase original works by contemporary Alberta artists working in figurative representation. The exhibition will open in early September at ART IS VITAL Gallery in Calgary and culminate with a public reception during Artwalk '97 where an independent jury will award prizes. Deadline for applications is May 15. Contact ART IS VITAL Gallery at 110 - 8th Ave S.W. Calgary (403) 262-1358

One female singer / actor (25-45) wanted for Fringe musical. Final auditions within one week. For more info call 438-0746

Talented and dedicated 23yr old actress seeks role in Meaningful Fringe (or other) Productions to devote my time and energy to. Call Angela 434-9387

ASA Annual Membership July May 2, 1997 deadline. Call Peggy 454-8706 for application

Join other artists working on site at THE ARTISTS MARKETPLACE in Westmount Mall. Inquire directly

VISUAL ARTISTS Wanted to form a seated circle of support, encouragement and protection with other Artists. Call Peggy 426-0603

THEATRE THEATRE is seeking volunteers for Stage Managers, and Directors for the Festival of Shrieking Youth. (Ages 14-25) Call Kari 499-1271

ARTIST STUDIOS

Studio or office spaces available in newly renovated building with exhibition & artist retail spaces. Low rent, located downtown. Please call Peter 488-3888

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Lead singer / lead guitarist required for original / cover band. Ph. 499-4933 & leave a message

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Bass player wanted. Call Dave or Brad at 466-6212

Musicians / Poets needed for outside summer busking project. Only for fun. Call Switzer 473-0610

Professional Vocalists over 20 wanted for an all female multicultural vocal recording project / group. Influences, Spice Girls, Bjork, Tori Amos. For info call 437-0502

Progressive rock group requires vocalist / lyricist to complete original recording and live project. Call Paul at 439-8941. Leave message.

The Big Hempfest in September is soliciting for bands. Want to play? Call Amanda at 910-9388. Demo tape required

MUSICIANS WANTED

Singer Wanted, heavy influences. Experience and gear wanted. Call 474-6515

WANTED: Performers & musicians for unplugged open stage. Contact Jace 917-1037

P.I.N.O.Y. vocalist wanted for a southside-based orig. & cover band. Into Megadeth, Yano, Phil Vio. Call Rowell 436-9837

Christian drummer wanted for August project. Call 481-8416

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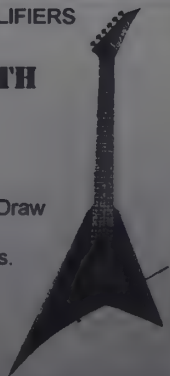
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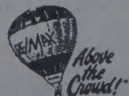
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na0424

The Works requires energetic and creative spirits to become part of our volunteer team for our 12th Annual Festival. Over 1200 dynamic volunteers contribute more than 24,000 hours at The Works Festival every year. We need lots of people to work as exhibit attendants, tour guides, family program assistants, exhibit preparators and special events organizers. For info call 426-2122

na0425

The Canadian Mental Health Association needs 3 to 4 volunteers to assist in planning activities for our Women's Program. This is a social recreational program designed to encourage self-esteem in women with mental illness. The summer session starts in May, for 3 months, and will run Tuesdays from 3:30pm to 5:30pm. If you are interested in helping please contact Deborah at 414-6300

na0417

VOLUNTEER AT MOONLIGHT BAY CAMP on Lake Wabamun. Why not spend a week during July or August with inner city residents and help bring a smile to someone's face. Bissell Centre needs volunteers for their summer camps. For more info call Shari at 423-2235. Volunteers should be 18 yrs or older. Students aged 14-17 may volunteer if they first attend the Leaders-in-Training program from July 2nd to July 4th. The Orientation Weekend is on July 4th and 5th.

na0427

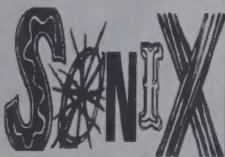
The family centre needs volunteers for the Venture Project. Assist individuals living on social allowance by providing mentorship and emotional support. Training provided. For more information call Marianne Inkpen @917-8224.

na0410

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My name is Chantelle. I'm 28 yrs. old. I'm now in town & I'm looking to meet someone special & see what happens. Box 6170.

I'm a 26 yr. old, single, white female. I'm employed full-time. Some of my interests are going to hockey games, movies, listening to music & going for long walks. I'm very easy-going, but honesty is a must with me. I'm looking for someone who enjoys life & wants to live it to the fullest. If this sounds interesting, please get back to me. Box 6345.

I'm a 22 yr. old, divorced mom of two children. I'm feeling a little better these days. I just had my boyfriend of two years move out because he couldn't deal with my children. Being a sexual & erotic person, I just hate the thought of what I'm going to be missing. So, I'm looking for a different kind of long term relationship. You must be taken, in your mid 30's, not hard to look at & very active. You must enjoy night out & in together & you must enjoy all bedroom activities. If this sounds like you & you would like to have a lot of very discreet & confidential fun, then box me. Tell me about yourself. Box 7671.

My name is Laurie. I'm a young looking, 48 yr. old, 5'2" tall, 155 lb. lady with blonde hair & green eyes. I'm a smoker & casual drinker. I'm employed full-time & have two kids & two grandkids. I enjoy country music, fishing, golf, the outdoors & much more. I'm looking for a friend right now & see where things go from there. If you have the same interests, box me back. Box 4918.

Telepersonals™

PRESENTS: "THIS WEEK'S TOP ADS"

I'm looking for a tall, affectionate, honest, fun-loving, kind of guy. He would be over 30 yrs. old & be happy with one good woman. If this sounds like you, I'd love to hear from you. I'm in my mid 30's, single, with no dependents. I love life & try to make the best of it. If you're looking for an affectionate, honest, fun-loving female, why don't you give me a call. Box 1429.

I'm 32 yrs. old with brown hair & brown eyes. I love playing pool & sports. I'm really outgoing, have lots of class. I'm into country music. I'm looking for someone with a great personality & a great sense of humor. If this sounds like you, box me back. Box 2923.

My name is Alicia. I'm 24 yrs. old, 5'7" tall, 142 lbs. with brown hair & hazel eyes. I live out of the city, but come to visit friends. I love horses & own two beautiful black ones myself. I also have a dog & a cat. I love animals. I'm looking for a 20-26 yr. old man who has a zest for life & loves animals & the outdoors. If you like Chevy trucks, that's a plus. If this sounds like you, get back to me. Box 8565.

My name is Donna. I'm an active 47 yr. old, 5'7" tall, white, divorced female. I have two beautiful, grown girls. I love to cook, dancing, enjoy country music & like camping, all sports, especially golf. I'm a hard working, caring, loving person. People tell me that I'm a beautiful person. I'm looking for my soulmate who's an active, loving & caring gentleman. He would be 40-55 yrs. old, know how to treat a lady with respect & be able to accept a person for who they are. If you're interested & you would like to know more, please get back to me. Box 6132.

This is Kim. I'm employed full-time, 5'8" tall, blonde hair, blue eyes, athletic build. I'm the single mother of two children. I'm considered very attractive & I'm fun to be with. I have a great personality. I just really busy & don't have the time to meet people. If you're interested, give me a call. Box 7339.

My name is Cheryl. I'm 37 yrs. old, 5'4" tall, short brown hair & light brown eyes. I'm very open-minded about life & want someone with the same ideas. I don't smoke, nor should you. Social drinking is fine. I like all types of music, but rap & alternative. I like long walks, movies, theme & I also want to learn to golf this year. I'm looking for that special man over 35 yrs. old, who will not be intimidated by my life, but can accept me for me. He will do the same for him. I want a friend first, then a lover. If you're interested, please get back to me. Box 4963.

This is Mica. I'm 18 yrs. old, a part-time nanny & a part-time student. I'm looking for someone who's interested in friendship, fun, & well dating. I'm 5'8" tall, full-figured & have shoulder length, brown hair, blue eyes. I'm looking for a man who's 18-25 yrs. old, has a good sense of humor, is kind, caring & sensitive. He should also be emotionally & financially stable. If you're interested, get back to me. Box 6313.

I'm Kristen. What can I say? I'm very sensual, sexy & open-minded. I'm into hot erotic times. If you're interested & open-minded, get back to me. Box 6313.

I'm a 5'4" tall, red head with green eyes. I'm of slim to medium build. I'm working on my figure & work out regularly, every day. I'm a very positive, up-beat person & I'm looking for a black or dark featured guy who's going to want to get into a relationship & be truly honest. I don't want anything less. If this sounds like you & you're in for that kind of relationship & you love to have fun, box me back. Box 1722.

I'm an average kind of girl, of average kind of height, of average kind of weight, & kind of average in age, which means I'm 30-39 yrs. old. If you really want to know more about me, box me back. I'm looking for an honest, tall, good looking male with all his teeth & most of his hair. I don't want any beer bellies because I'm in pretty good shape myself. And, you must be open to different ideas & like to do many things, especially on the spur of the moment. If you're interested & you would like to know more, box me back. Box 5324.

My name is Karen. I'm 5'5" tall, with blonde hair & hazel eyes. I enjoy traveling, horseback riding, watching & playing most sports, dancing, listening to classic & country music, playing pool & much more. I'm a non-smoker, not into drugs & a social drinker. I'm very honest, very outgoing & I'm seeking friendship. If any of this sounds interesting, box me back. Box 6474.

I'm looking for a male who seems to be more & more difficult to find. I'm looking for a dominant male who's attractive, assertive, confident & very charismatic. I'm looking for a package, not just one piece of the puzzle. See is easy to find when you're attractive. I want someone who's looking for the same thing as me, something that can turn into something profound, intense & passionate. To hear more, please call. Box 9220.

This is Anna. I'm 46 yrs. old, divorced, with four children, one still at home. I'm 5'10" tall, dark brown hair & dark eyes. I enjoy many activities, swimming, movies, good conversation, quality time with family & friends & much more. I'm looking for someone who has similar qualities & interests. He should be tall, well-built & not into head games. If any of this sounds interesting, please get back to me. Box 6549.

Men seeking Women

My name is Glen. I'm 5'10" tall with brown hair & brown eyes. I've been told that I'm attractive. I like bicycles, mountain bikes, motorcycles, music & I like to stay active. I'm a non-smoker. I'm just looking for a friend, someone to hang out with, maybe more in the end, but I'm just playing it cool for now. Give me a call. Box 4567.

I'm 21 yrs. old, 5'11" tall, medium build with blonde hair & green eyes. I'm looking for someone who's fun, athletic, honest & someone who's just generally fun to be with. If this sounds like you, call Box 7632.

I'm 28 yrs. old, 6'1" tall, 170 lbs. I'm looking for a friend, & if something more comes out of it, that's great. If not, hey, anyone can always use a new friend. Some of my interests are cycling, rollerblading, all sports, long walks, driving out, I'm a smoker & casual drinker. If you're interested & you would like to know more, feel free to get back to me. Box 2145.

I'm a 5'11" tall, 155 lb., white male with collar length, dark brown hair, a mustache & glasses. I'm a smoker & casual drinker. I do go out & enjoy going to the bar every now & then, not too often, but once in a while. I love listening to country music. I will listen to other types of music, old rock, rock & roll, the old time scene, heavy metal. Box 1276.

This is Steve. I'm a 42" tall, 210 lb., single, white male with long, dark hair & green eyes. I'm well-built, well-endowed, 6'2" whole nine yards. Nothing wrong with me. I guess I'm looking for a woman who's into have a good time, but is not looking for any heavy strings attached. She should consider herself attractive & be willing to have a good time without too much heaviness happening, if any of this sounds interesting, give me a ring. Box 5560.

I'm a single father, 37 yrs. old, 5'11" tall, 150 lbs. I'm a smoker & casual drinker. I'm self-employed & emotionally & financially stable. I enjoy lots of outdoor activities & I'm looking for someone who likes kids, perhaps has some of her own & is slim & employed. I'm not into one-night stands. If you're interested, box me back. Box 8290.

This is Dave. I'm hoping to find someone, anyone, not anyone, but someone who fits what I'm looking for, for an intimate, discreet encounter. I'm into many things & I'm very clean, discreet & good looking. I never have a problem getting a girlfriend. If you think you'd be interested in getting to know me for some intimate times, good times, not a one-night stand, maybe a recurring thing, often or every now & then. Please give me a call anytime. Box 6666.

I'm not sure what I'm into, but I'd be just about willing to try anything. I'm 40 yrs. old, 5'10" tall, 155 lbs., white, blue eyes, auctioneer, you know. Give me a call. Box 1509.

This 23 yr. old is looking for that discreet relationship. I'm 6'2" tall, 210 lbs., definitely not hard to look at, with short brown hair & greenish blue eyes. I have a variety of interests. I'll do anything outdoors. My music interests range from country to classic rock. I don't like heavy metal or rap. Hmm, what else, what else do you want to know? That's the thing. If you want to know anything, box me. Later. Box 5026.

This is Perry. I'm looking for a person my age & you know what age is that? I'm 30 yrs. old, 5'10" tall, 200 lbs., brown hair & brown eyes. Looking for a woman who's really into fitness, I'm kind of shy, but if you want to leave me a message, call Box 10068.

Oh sure, I had been dating... all the wrong guys...



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THE CHEMICAL BROTHERS
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15⁹⁹

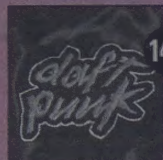
JON SECADA
Secada

14⁹⁹

This Just In.

HMV

For today's hottest hits, pick up the latest news in music.



DAFT PUNK
Homework

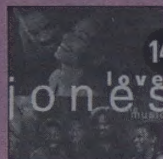
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WARREN G
Take A Look Over Your Shoulder

SPECIALLY PRICED



AEROSMITH
Nine Lives

14⁹⁹

LOVE JONES
Motion Picture Soundtrack

14⁹⁹

REEF
Glow

12⁹⁹

INXS
Elegantly Wasted

15⁹⁹

QUEENSRÿCHE
Hear In The Now Frontier

14⁹⁹

WIDE MOUTH MASON
Wide Mouth Mason

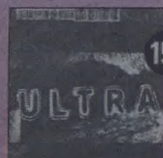
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JAMES
Whiplash

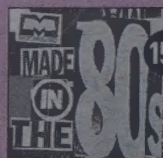
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SAVAGE GARDEN
Savage Garden

14⁹⁹

DEPECHE MODE
Ultra

15⁹⁹

VARIOUS ARTISTS
Made In The 80s

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VARIOUS ARTISTS
Dance Mix USA 97

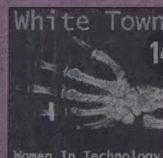
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VAN MORRISON
The Healing Game

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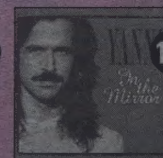
U2
Pop

15⁹⁹

WHITE TOWN
Women In Technology

14⁹⁹

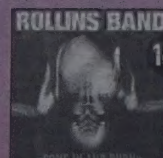
COLLECTIVE SOUL
Disciplined Breakdown

15⁹⁹

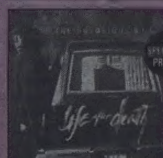
YANNI
In The Mirror

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MATTHEW SWEET
Blue Sky On Mars

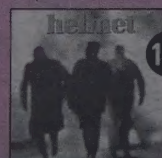
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ROLLINS BAND
Come In And Burn

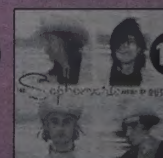
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THE NOTORIOUS B.I.G.
Life After Death

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HELMET
Aftershock

14⁹⁹

RUSTY
The Sophomoric Album

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CHANGE OF HEART
Steeplechase

14⁹⁹

6⁹⁹
CD

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